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James Francis Cooke

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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THEODORE PRESSER CO., Publishers,
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The World of Music

Mozart's Requiem is to be revived in New York this season by the Schola Cantorum, under the baton of Kurt Schindler, and an augmented chorus.

The Society for the Publication of American Music invites American composers to submit manuscripts of chamber music and orchestral compositions for possible publication and performance. The secretary is W. R. Tuthill, 185 Madison Avenue, New York. The society is supported by the dues of the members, which provide the funds necessary for the publication of the music accepted.

Los Angeles, Cal., has a Philharmonic Orchestra, which has recently been formed. It has an unusual preponderance of strings—ten double basses and extra cellos and violins. The conductor is Walter Henry Rothwell.

Records of the voices of Caruso, Mme. Melba, Tamagno and Patti are reposing in the subterranean vaults of the Garnier Building, Opera, in Paris, not to be "broached" for a century, dating from the year 1907, when they were placed in the keeping of the French Government by the donor, Alfred Clark. The Government has given its solemn word in regard the keeping of this promise to the letter.

A million dollars is the record subscription to the Metropolitan Opera this season, a thousand dollars more having been equalled. The director-general of the Opera is Commendatore Gatti-Casazza.

Among the operas revived this season are *Pelléas et Mélisande*, of Debussy; *Penthope*, of Gabriel Fauré; *Ariane and Barbe-bleu*, of Paul Dukas; and *La Lépreuse*, of Sylvio Lazzari.

Early pre-war hours for concerts have been established in use by the Liverpool Philharmonic Society, their performances beginning at 7.45 promptly. Many French artists, English, American and the Greek tenor, Ulysses Lappas, will appear with the society during the coming season.

A posthumous operetta by Leoncavallo, libretto by Edmund Corradi, was recently performed in Italy with success.

A prize of one hundred dollars for an anthem is offered by the Lorenz Publishing Company, Dayton, Ohio.

It is said that "Dame" Nellie Melba will direct an opera company this season in London.

Montemezzo's new opera, "La Nave," is to have its premier this season in New York. The libretto is by d'Annunzio, the famous Italian poet and patriot.

Henry Lee Higginson, philanthropist and music lover, died November 14th, at Boston, Mass., at the age of 85. He was known locally for many years as the generous patron of the Boston Symphony Orchestra, but latterly his name went the length and breadth of the land because of the notorious controversy regarding the conductor, Muck, a German, who treacherously abused the hospitality of the Americans by countenance with the Kaiser's system here at the time of the war. Mr. Higginson, evidently misinformed as to the character of his conductor, came out publicly in staunch support of Muck. But subsequent events proved the truth of the accusations. This no doubt had much to do with shortening the life of the philanthropist, to the regret of music lovers both local and continental.

One hundred and fifty thousand dollars per annum is said to have been the sum that Adelina Patti received in the height of her powers. She sang at Covent Garden for more than twenty consecutive years.

Mme. Luisa Cappiani, opera singer and teacher of a past day, is dead at Zurich, Switzerland, at the advanced age of ninety-two. For many years she was regarded as the leading vocal teacher of New York City.

Holland's old musical journal, "Caecilia," is about to celebrate its seventy-seventh anniversary. The editor is M. Emile Wegelin a Amersfoort. The best wishes of THE ETUDE for seventy-seven more years of prosperous life, vigor and usefulness!

The direction of the Conservatoire of Nancy, left vacant by the appointment of M. Guy Ferarts to the Strasburg Conservatoire, has been given to M. Alfred Bachelet, the author of *Sevano*. All musicians are pleased with the choice.

The body of the late Adelina Patti, which was sent to Paris for interment, was delayed in transit for several days by the railroad strike in England.

The Bethlehem Steel Plant, which did such fine service during the war, has a band of its own, known as the "Bethlehem Steel Band"—a variation, we suppose, of the ordinary brass band, but probably sounding about the same.

The Hammersmith Sunday Concert Society, newly formed in London, England, is to give a series of subscription concerts this season. The programs will be a judicious mingling of old and new music, Haydn and Bantock, Bach and Ravel, Handel and John Ireland. The society will not limit itself to so-called "sacred" music, but will draw upon the vast treasures of music for what is beautiful.

A Symphony Orchestra, all of whose members have served in the late war, is a new organization in London, which made its first appearance at the beginning of the season at Albert Hall. It is called the British Symphony Orchestra. Mr. Raymond Rose is the conductor, and Tom Burke, the new tenor, was the first soloist with the orchestra.

C. H. Steinway, the head of the famous piano firm, died on October 30th, after a short illness of twelve hours. He was the grandson of the founder of the house, Henry E. Steinway.

"Pro Patria," a new English opera, was recently produced by the Carl Rosa Opera Company in London. The book is an adaptation of a short play of George Cornwallis West, by Alfred Kalisch. The music is by Mr. Percy Colson. The opera was the second English opera performed this season, the first being Mr. Reginald Somerville's *Antoine*. Both operas were enthusiastically received.

"International Celebrity Concerts" will be forthcoming in the musical season in Birmingham, England.

Clarence Devereux Royer, violinist and composer, former head of the violin department at Cornell, died recently at Lancaster, Pa.

Miss Minnie Bank, a favorite singer of the past generation, is blind, old and in penury on her impoverished estate in Lucerne, Switzerland. She has appealed to the American consul for financial aid.

Blair Fairchild, the American composer, has been decorated by the French Government, a chevalier of the Legion of Honor. Mr. Fairchild is the secretary of American Committee of the Paris Conservatoire.

"Cleopatre," Massenet's opera (libretti[illegible] Louis Payen), was performed at the beginning of the season for the benefit of the Philanthropic Society of Paris, with Mary Garden in the title rôle, and M. Maurice Renaud as Mark Antony.

Lexington Theatre, New York City, was the scene of a second riot, the occasion being the effort of a German opera company to give German opera in the German tongue against the wish of many citizens who had already expressed their distaste for the proceeding the previous week. After some violence on the part of the protesters the theatre was closed, the opera stopped and an injunction issued to prevent the recurrence of this defiance of public sentiment.

Caruso sang the opera of "Carmen" before the vast audience in Mexico City to an audience of thousands sheltered under umbrellas in a pouring rain. The company received an ovation at the conclusion, both for their singing and also for their pluck in staging the performance through, though soaked with the rain.

Princeton college reports the largest registration for musical clubs in its entire history.

Returning Australian soldiers have brought to their native country a new liking in music. Concerts, mixed events of all kinds, including opera, are the order of the day. Australia has a warm welcome for the late companions in arms, the Americans, and American singers are greatly in demand.

"Rip van Winkle," a new American opera, is to be produced this season by the Chicago Opera Association. The music is by Reginald de Koven and the book by Percy MacKaye.

John McCormack, the Irish tenor, recently celebrated the tenth anniversary of his American debut.

The keys of the city of Cleveland were presented to Lieutenant John Philip Sousa, the famous American bandmaster, on the occasion of his recent visit to that city. The Mayor and his staff, together with a huge audience of seven thousand people, made the presentation an imposing ceremony.

One thousand dollars is offered for the best string quartette this year in the Berkshire competition instituted by Mrs. E. S. Coolidge. The names of the judges and the conditions governing the contest will be announced later.

Walter Damrosch and the New York Symphony Orchestra, of which he is the conductor, have been invited to be the guests of the Italian Government during their tour in that country.

Albert Spalding, the American violinist, has returned to the concert platform after two strenuous years of military service at the front.

Rehearsal programs of the orchestral works of American composers are to be given as a regular part of the classical routine in the schools of the great orchestras in this country, to give the composers a chance to observe whether they are getting the effects they are seeking.

Three scholarships for students of the oboe are to be given by Walter Damrosch, whose performances upon this instrument are one of the most difficult to secure in marshalling the ranks of the orchestra. The Institute of Musical Art, New York City, is to provide the students who, with the scholarships, beginning with the fall term of 1920.

Openeer teas" have been held in the streets of the poorer sections of London, of which music, both in solo and chorus, have been the chief feature. After the house in the square d'Orleans, Rue Taithout, Paris, where Chopin lived from 1842 to 1849.

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THE ETUDE

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The Psalm Singers Three Centuries Ago

EVERY now and then some musical wiseacre points out that we cannot possibly be a musical people because our Puritan forefathers abhorred music. Then this pessimistic thought gets the impetus of print and it is passed on from musical club to musical club like a row of tumbling dominoes. Papers are read upon it and club members yawn and nod and seem pleased to have it settled at last, one way or another.

As a matter of fact, that famous voyage of the "Mayflower" was made endurable for many of our forefathers because there were "several musicians aboard." We have this on the written word of one of the voyagers.

Picture yourself, if you can, starting out to spend the winter in an unknown uninhabited country, where death lurked and all life was to be a terrific struggle. You are to spend weeks in a little vessel crossing the North Atlantic in October. Wouldn't you have blessed these musical folk who, from the quaint speckled pages of Ainsworth's Psalter, sang those courage-giving words of God, first sung by King David. The music heard at such a time must have swung itself into the soul of the nation. They were beautiful hymns of Inspiration. Let no one cavil at our musical beginnings.

"Palma Non Sine Pulvere"

"Don't expect the palms unless you can put up with the dust of the race," that is, in substance, what the old Latin proverb means. The dust of the race in musical success is often fine, penetrating and very disagreeable. It is impossible to make it enjoyable at times no matter how much some enthusiastic optimists may prate about it. Once we asked a great pianist how he came by such pearly scales—scales that were the admiration of thousands at his recitals. "Easily," he replied, "I came by my pearly scales through playing about one hundred miles of them a year for ten years." Piano technic is the race track upon which the races are run. The trouble is that so few are ever willing to even try to raise the dust.

Strike a New Pace.

PACE is a habit. You can mope along at a slow speed or you can quicken your step and form the habit of going twice or three times as fast until you have established a new pace by habit. The change may be made in one or two weeks and if you have any life purpose worth while which enables you to fill your time you will find that you can get over twice as much ground with hardly any more perceptible effort.

Progress in piano study or almost any other kind of study may be accelerated in much the same way. Of course nothing should be sacrificed for thoroughness, soundness or accuracy, but many students are what the actors call "slow studies." They have never attempted to speed up and strike the pace enabling them to keep up with others in the great race. The result is that they never "get there" or that they get there so far behind all their competitors that they are virtually failures.

What New Year thought can we give you better than the conviction that pace is a habit, and that it lies within the province of almost everyone to strike a new pace—do things a little better, a little quicker, so that he may have more time for real leisure and more opportunity to help others in the world.

Music in Politics

THE jollity of "Trial by Jury," with its melodious plaintiff, defendant, jury and judge, has amused thousands. Gilbert's inimitable wit and Sullivan's jingling tunes are hard to forget. Naturally, the European cartoonists have had a happy melee in picturing the musical Premier of Poland, Mr. Paderewski, but Mr. Paderewski is by no means the first musician to hold an important State post. As long ago as 1696, the Abbate Steffani, an able composer and one time the Court organist at Munich, and later Capellmaster at Hanover, became a fine diplomat and ambassador. In the youth of Bach and Handel, Steffani's operas were considered second to none. His orchestrations were very rich for the time and church music was very highly regarded. Yet this musician and priest (later a Bishop) was considered one of the most astute statesmen of the day.

The present Lord Mayor of London, Sir Edward Cooper, is an enthusiastic musician. For over twenty years he sang in the choir of St. Paul's Cathedral. He is chairman of the Royal Academy of Music, Vice-President of the Royal College of Organists and Master-elect of the Musicians' Company. Lloyd George, the greatest of British Premiers, the brilliant, patient, tactful English master of the situation during the whole war, is a devoted lover of music. He reads the tonic-sol-fa notation readily and loves to sing the tenor part at Welsh gatherings. To be Welsh and not to love music, is as inconceivable as to be Italian and not love chianti.

Music Education for the "Masses"

A SUPERCILIOUS British essayist once wrote: "America is the only land without Masses," this upholstered brick intimating that having no masses we could not possibly have any aristocracy. Such a state of literary snobism is detested quite as much in England as it is in New York. In America we all like to feel that we are akin to both the masses and to the aristocracy, and thank the Lord most of us are. We find our aristocracy in the masses. Taking America by and large—excepting the little social cesspools of our large cities—the aristocracy of brains and honest work is still the basis of our economic society.

This is also true in England, and the great broad spirit bred of the war, makes the mother country more democratic than ever. The working men and women of England—that is the real workers who honestly want to work and rise by their work, are "strong" for education. The *Workers' Educational Association* in London, for instance, has accomplished wonderful things. Its interesting field includes music and the arts. It has 14,697 members, and is constantly growing. It conducts classes, study circles, lectures, educational propaganda, etc. The *London Musical Herald* in commenting upon this profitable work notes that "The essentials of a college or a university are neither land nor buildings, but groups of students associating together for purposes of study under the tuition of competent teachers." This is merely another way of expressing the oft-quoted remark about the great New England educator, Mark Hopkins, "A log, with Mark Hopkins on one end and a student on the other, is in itself a university."

The following is the classification of workers among the 3,000 and more music students receiving instruction under the "W. E. A.," as it is called in London:

Clerks and telegraphists, 623; teachers, 308; textile, 235; domestic, 193; engineers, 177; shop assistants, 160; miners,

etc., 148; printing, 144; metal, 95; building, 83; carpenters and joiners, 82; various factories, 65; railway, 63; tailors and dressmakers, 61; insurance, 59; postmen, trams, police, 58; potters, 57; boot, shoe and leather, 52; warehousemen, 47; laborers, 51; foremen and managers, 26; food, 25; bookbinders, 9; miscellaneous, 234.

The courses run from one to three years and the cost per session is only two shillings and six pence. The interest in music is said to be very remarkable, and the seriousness of the work excludes frivolous applicants.

Of course, study under such conditions implies that the worker must do a great deal for himself. But, as we have said, time and again, all study is of value in proportion to the effort of the individual student. Match some of the rich men's sons who wriggle languidly through Harvard, Yale, Princeton, Pennsylvania, against the struggling young men of some of the lesser known colleges, and you will soon find who will lead in the race. Ohio Northern University has contributed several Governors to its State, and yet this is a college where the greater number of young men and women work their way through. It really does not make so much difference how you get your education—the main thing is to get as good a one as possible and work hard for it. Many a fine one has been acquired without the shadow of a university. Think of Wagner, Lincoln, Shakespeare, Edison. Chances for the so-called masses in musical education are increasing every day. If you, who read this, are a worker, know that if you will only make a start and determine to work hard in your spare hours you may, even when working alone, do more and better work than hundreds of rich men's children who have thousands of dollars thrown away on expensive teachers.

Clearing Up Confused Pedaling

THERE is no need for great confusion, however, over the matter of the pedals. There *is* great need for pedal drill. The student who thinks that he can get off without this is making a great mistake. He will need quite as much foot drill as he will need finger drill, if he expects to be a great artist. The pedal is the color palette of the piano. Mark Hambourg some years ago gave his opinions on the pedal in the following very succinct manner:

I. Pedal no two harmonies with the same pedal continued.
II. Pedal no two phrases with the same pedal continued.
III. Pedal long melodic notes in phrases, but do not introduce the pedal in the middle of a phrase or at the end, unless you can give a good artistic reason for so doing.
IV. Pedal with judgment when approaching the climax of a piece.
V. Pedal by pressing down the foot after a long melodic note has been struck. This often avoids the blur caused by putting down the pedal and the note at the same time.

Of course, all the foregoing remarks refer to the damper pedal or, as it is sometimes called, the "loud pedal."

Chamber Music Festivals

FROM time to time THE ETUDE has given small notices in its "World of Music" department relating to the annual chamber music festivals held in Massachusetts through the benefactions of Mrs. F. S. Coolidge. Mrs. Coolidge is the donor of the festivals, the hall in which they are held and the prizes for which exciting contests are waged. The first prize this year was won by Ernest Bloch, the Swiss composer, and the second was carried off by Miss Rebecca Clarke, an English woman composer, who nearly succeeded in defeating as renowned a master as Bloch for the $1,000 prize offered for the best chambermusic composition. The whole plan is one of lofty idealism and deserves the enthusiastic interest of all American music-lovers. Some one has said that chamber music concerts must have private assistance. This has been true in all but a few instances. Some of the quartets have made money. The Kneisel, the Flonzaley and others have had numerous successful concerts and other quartets such as the Zoellner quartet have been popular success entirely without subsidies.

Rotate Your Studies

HAVE you ever had a music lesson from a really fine teacher made dull and stupid because that teacher has been so inoculated with the bacillus of system, that every lesson was as like another lesson as it was biologically possible for the teacher's brain to make it.

There is a great principle of rotation that seems to affect all things, even the spheres in the firmament. Students of all people need constant, but well administered change, precisely as crops need rotation. If the student has been studying a sonatina by Clementi, when that sonatina is mastered the work should be rotated so that something very different indeed will follow it. If the student has had a series of scales, follow them with interesting pieces of the chord type.

Part of the work of the International Harvester Company Extension Department, under the direction of Dr. P. G. Holden, has been to issue pamphlets in enormous editions designed to remedy educational conditions in various parts of the country, particularly in rural districts. One circular, for instance, is designed to help in raising the salaries of teachers. Another is devoted to this important subject of rotation in education. Here are some extracts: "It has been clearly demonstrated in many districts, especially in Missouri, that children are more interested—teachers' work is more vital—and the entire community is vitalized educationally, industrially and socially, by rotation of subjects."

Codfish and Fox Terriers

HERE is an idea—a comparison—that is worth more than money to the student, the music lover, the teacher, who can make use of it by practical application. The first and greatest essential in learning anything is *attention*. Without concentrated attention all learning halts and stumbles. Once attention is assured, the path to knowledge is blazed, and progress becomes possible.

How can we cultivate attention? How can we make ourselves more continuously attentive? Some psychologists have insisted that it is literally impossible to concentrate the mind upon any one thing for more than a very short time. They tell us that we may be acutely attentive for a few seconds, but then the truant mind will wander off on thought excursions in all manner of directions. We are then supposed to bring it back by repeated efforts. We poor mortals are not allowed by our psychological wardens to be continuously alert for more than a few seconds.

Did you ever watch a fox terrier sitting at a rat hole? Did you ever try to coax that fox terrier to do something else while he was on that particular job? Did you ever note his tenseness, the gleam in his eyes, the steady, unmoving posture, with every atom of his slick little body intent upon one thing and one thing only? On the other hand, did you ever watch a codfish swimming around in a tank apparently inhaling his nourishment from the invisible animal life in the water? Or did you ever watch a mollusk anchored in one place waiting for the food to float into his vicinity?

Attention, after all, is controllable by the will power. You can be attentive if you want to be, and you can be as attentive as you are willing to make yourself. It may be a good thing to ask yourself in your study periods if you are like the codfish or like the fox terrier? It is purely a mental state. One hour of "fox terrier" attention—with any kind of study, particularly music, which demands keenness and alertness more than almost anything else—is worth a year of "codfish" attention.

Indeed, the very attention condition of the mind shows in the countenance. The passive state in which some virtuosi appear on the platform, is by no means that in which they originally studied their works. Your editor in his own teaching days always found it profitable to look at the pupil's face. If the pupil had the expression of a codfish, not much could be expected; but if the expression was that of the fox terrier, all eagerness, all alertness, then there was attention. And attention is the greatest factor in learning.

The Indispensables in Pianistic Success

An Interview with the Eminent Piano Virtuoso

JOSEF HOFMANN

Secured Expressly for THE ETUDE

"THE Indispensables in Pianistic Success? Are not the indispensables in all success very much the same? Nothing can take the place of real worth. This is especially true of America, in which country I have lived longer than in any other, and which, I am glad to call my home. Americans are probably the most traveled people of the world, and it is futile to offer them anything but the best. Some years ago a conductor brought to this country an orchestra of second-class character, with the idea that the people would accept it just because it bore the name of a famous European city which possessed one of the great orchestras of the world. It was a good orchestra, but there were better orchestras in American cities, and it took American audiences just two concerts to find this out, resulting in a disastrous failure, which the conductor was man enough to face and personally defray. The American people know the best, and will have nothing but the best. Therefore, if you would make a list of the indispensables of pianistic success in this country at this time you must put at the head of your list, REAL WORTH.

[EDITOR'S NOTE: No pianist of high distinction has played for more years before the American public, and yet Mr. Josef Hofmann is still to be regarded as a young man. In 1887, as a child of ten (after four years' public experience in Europe, touring Germany, Norway, Sweden, Denmark, England, France and the Netherlands) he made his American debut, playing forty concerts in two and one-half months. His father, who was professor of harmony and composition at the Warsaw Conservatory and orchestra leader at the Royal Opera House (in Warsaw, then Russian Poland), then withdrew the boy from public work for special study. After a year spent with Moszkowski, Josef Hofmann went to Rubinstein (piano) and Urban (musical theory) for the completion of his musical education. In 1894 he made his début as a mature pianist in Hamburg (Rubinstein leading the orchestra and Hofmann performing the piano part of Rubinstein's *D Minor Concerto*). He was then eighteen. Since that time he has played in most of the great music centers with ever-increasing success. His fine poise, sympathetic and sensitive musical appreciation, high intellectual attainments and rich technical endowments have made him one of the most demanded of all the present-day virtuosi.]

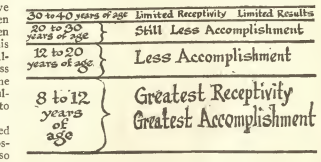
Musical Gifts

"Naturally, one of the first indispensables would include what many term 'the musical gift.' However, this is often greatly misunderstood. We are, happily, past the time when music was regarded as a special kind of divine dispensation, which, by its very possession, robbed the musician of any claim to possible excellence in other lines. In other words, music was so special a gift that it was even thought by some misguided people to isolate the musician from the world—to make him a thing apart and different from other men and women of high aspirations and attainments.

"It is true that there have been famous prodigies in mathematics, and in games such as chess, who have given evidence of astonishing prowess in their chosen work, but who, at the same time, seem to have been lamentably under-developed in many other ways. This is not the case in music at this day at least, for, although a special love for music and a special quickness in mastering musical problems is indispensable, yet the musicians are usually men and women of broad cultural development if they desire it and are willing to work for it.

"Nor can I concede that a very finely developed sense of hearing is in all cases essential. The possession of what is known as absolute pitch, which so many seem to think is a sure indication of musical genius, is often a nuisance. Schumann did not possess it, and (unless I am incorrectly informed) Wagner did not have absolute pitch. I have it, and can, I believe, distinguish differences of an eighth of a tone. I find it more disturbing than beneficial. My father had absolute pitch in remarkable fashion. He seemed to have extremely acute ears. Indeed, it was often impossible for him to identify a well-known composition if he heard it played in a different key—it sounded so different to him. Mozart had absolute pitch, but music, in his day, was far less complicated. We now live in an age of melodic and contrapuntal intricacy, and I do not believe that the so-called acute sense of hearing, or highly developed sense of absolute pitch has very much to do with one's real musical ability. The physical hearing is nothing; the spiritual hearing—if one may say so—is what really counts. If, in transposing, for instance, one has associated the contents of a piece so closely with its corresponding tonality that it is hard to play in any other tonality, this constitutes a difficulty—not an advantage.

"Too much cannot be said about the advantage of an early drill. The impressions made during youth seem to be the most lasting. I am certain that the pieces that I learned before I was ten years of age remain more persistently in my memory than the compositions I studied after I was thirty. The child who is destined for a musical career should receive as much musical instruction in early life as is compatible with the child's health and receptivity. To postpone the work too long is just as dangerous to the child's career as it is dangerous to overload the pupil with more work than his mind and body can absorb. Children learn far more rapidly than adults—not merely because of the fact that the work becomes more and more complicated as the student advances, but also because the child mind is so vastly more receptive. The child's power of absorption in music study between the ages of eight and twelve is simply enormous; it is less between twelve and twenty; still less between twenty and thirty, and often lamentably small between thirty and forty. It might be represented by some such diagram as:



"Of course, these lines are only comparative, and there are exceptional cases of astonishing development late in life, due to enormous ambition and industry. Yet the period of highest achievement is usually early in life. This is especially true in the arts where digital skill is concerned.

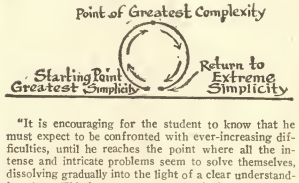
Early Drill

"All teachers are aware of the need for the best possible drill early in life. The idea one so often hears expressed in America: 'Since my daughter is only beginning her studies—any teacher will do,' has been the source of great laxity in American musical education. If the father who has such an idea would only transpose the same thought to the building of a house he would be surprised to find himself saying: 'Since I am only laying a foundation, any kind of trashy material will do. I will use inferior cement, plaster, stone, bricks, decayed wood and cheap hardware, and employ the cheapest labor I can procure. But when I get to the roof I shall engage the finest roofmakers in the world!'

"The beginning is of such tremendous importance that only the best is good enough. By this I do not mean the most expensive teacher obtainable, but someone who is thorough, painstaking, conscientious, alert and experienced. The foundation is the part of the house in which the greatest strength and thoroughness is required. Everything must be solid, substantial, firm and secure, to stand the stress of use and the test of time. Of course, there is such a thing as employing a teacher with a big reputation and exceptional skill, who would make an excellent teacher for an advanced student, but who might be incapable of laying a good foundation for the beginner. One wants strength at the foundation—not gold ornaments and marble trimmings and beautiful decorations, fretwork, carving. Just as in great cities, one finds firms which make a specialty of laying foundations for immense buildings, so it is often wise to employ a teacher who specializes in instructing beginners. In European music schools this has almost always been the case. It is not virtuosity that is needed in the makeup of the teacher of beginners, but rather sound musicianship, as well as the comprehension of the child psychology. Drill, drill, and more drill, is the secret of the early training of the mind and hand. This is indicated quite as much in games such as tennis, billiards and golf. Think of the remarkable records of some very young players in these games, and you will see what may be accomplished in the early years of the young player.

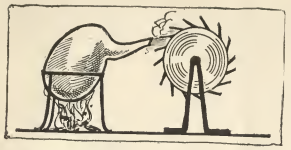
Meeting Obstacles and Complications

"In all arts and sciences, as one advances, complications and obstacles seem to multiply in complexity until the point of mastery is reached; then the tendency seems to reverse itself, until a kind of circle carries one round again to the point of simplicity. I have often liked to picture this to myself in this way:



"It is encouraging for the student to know that he must expect to be confronted with ever-increasing difficulties, until he reaches the point where all the intense and intricate problems seem to solve themselves, dissolving gradually into the light of a clear understanding day. This is to me a general principle underlying almost all lines of human achievement, and it appears to me that the student should learn its application, not only to his own but to other occupations and attainments. This universal line of life, starting with birth, mounting to its climax in middle life, and then passing on to greater and greater simplicity of means, until at death the circle is almost completed, is a kind of human program which all successful men would appear to follow. Perhaps we can make this clearer by studying the evolution of the steam engine.

"The steam engine started with the most primitive kind of apparatus. At the very first it was of the turbine type. Hero of Alexander (Heron, in Greek) made the first steam engine, which was little more than a toy. According to some historians, Heron lived in the second century before Christ, and, according to others, his work was done in the latter half of the first century. He was an ingenious mathematician, who often startled the people of his times with his mechanical contrivances. It is difficult to show the principle of his engine in an exact drawing; but the following indicates in a crude way the application of steam force something after the manner in which Heron first applied it.



"A is a retort containing water, which is heated to steam, which issues from the tube at B and is caught in the wheel in such a manner that the wheel revolves. The principle is simplicity itself; and the noteworthy fact is that—primitive as it is—it has the characteristic principle involved in the turbine engine of to-day. After Heron many others attempted to use controlled steam to produce force, until, in 1764, Jame Watt made discoveries which paved the way for the modern steam engine, constituting him virtually the inventor of the type. Thereafter, the machinery became more and more complicated and enormous in size. Double, triple and quadruple expansion types were introduced until, at the Centennial Exposition at Philadelphia, in 1876, a giant engine was exhibited by Corliss—a marvelous engine, with many elaborate details. Then, having reached the maximum curve of complexity, engine construction become more and more simple, and now we have turbine engines, such as the Parsons engines, which are all far smaller and simpler than their grandfathers of the seventies, but at the same time vastly more powerful and efficient.

(Mr. Hofmann's extremely original and interesting interview will be continued in THE ETUDE for February)

Irregular Rhythms

By T. L. Rickaby

YEARS ago, as a student, I struggled mightily and (fruitlessly) with study 26 of *Czerny's op. 299.* This study has an even left hand part in six-eight time, with thirteen, sixteen, eighteen, nineteen, twenty, twenty-one and twenty-three notes in a measure for the right hand. Many teachers spend too much time on these irregular rhythms, which, after all, are not common, and are only met with in compositions of advanced technical requirements. To play two notes against three, or three against four, is not particularly difficult when players have reached a point where their rhythmic sense has been developed considerably, though at best it is not possible to make such combinations more than approximately correct. But by much repetition with each hand separately the passages become automatic—(and all performances of difficulties must be automatic to be satisfactory)—and in playing them the Biblical injunction of not letting the right hand know what the left is doing must be carefully observed. Five-four time, seven-four time and alternate measures of different irregular time are musical riddles, for the solution of which the allotted three-score years and ten make no provision, and they may be left out of ordinary courses. We are told that music has said all that it can say along regular rhythmic lines, and that in the future we must look for advancement in the way of variety of rhythm. That modern composers are traveling along new rhythmical paths is very evident from what they are offering us. In a composition of Debussy's (just to mention one case) we are required to play one to a count, two to a count, three to a count and six to a count *all in the same measure.* These tasks can be undertaken only by the elect. They cannot be taught to anyone. Players either *can* do them or they cannot. So, while developing rhythmic perception and feeling as much as possible, do not waste time on difficulties that are of doubtful benefit even where there is a possibility of their being well done, for this possibility is frequently a slippery and elusive quantity.

Records that Help the Music Teacher

By Edwin Hall Pierce

IT sometimes happens in this world that things work out much better than is anticipated. At the close of the war of 1812, the treaty of peace between America and England was a very incomplete and unsatisfactory document in the eyes of many statesmen, in that it made no mention of or provision for rectifying those matters which had been the occasion of dispute, yet it proved to answer the purpose, and there has been peace between these countries ever since—over a hundred years.

When the player-piano and the various types of sound-producing machines came into vogue, music teachers were greatly concerned, believing their occupation in danger, and they assumed a pose of hostility not unmixed with contempt. One very eminent musician coined the phrase "canned music" and wrote a scathing magazine article in which he deplored the growing prevalence of the same. In course of time, however, it transpired that the fears of musicians were groundless; the effect on the number of music-students was negligible, and the general interest of the public in music was actually increased. The fact is, if one has a hankering to make music with his own hands, these mechanical devices do not quite fill the bill, yet they are a great blessing to those who, on account of age, lack of musical education, or pressure of occupation, are unable to acquire practical technical skill on any instrument.

The writer has never, during the last ten years, met any music teacher who was prepared to claim that he had lost pupils, either actual or prospective, through the competition of "canned music."

It is surprising, too, to note how many skilled musicians find pleasure in the possibilities of the sound-reproducing machine. No one can excel personally on more than one or two instruments, but the pianist often enjoys listening to violin "records," the violinist to those of singers, the singer to orchestral music, and so on, *ad infinitum.* Much may be learned, too, and that very pleasurably, by listening to the records of great artists in the line of one's own specialty. Again, the writer once met with a professional violinist who made an occasional practice of playing his violin accompanied by a player-piano, and was considering the purchase of such an instrument, merely for his own enjoyment.

Help in Club Programs

But it is more particularly of the educational possibilities we wish to speak, and the easiest way to illustrate them will be to give a concrete example. A certain musical club in one of the smaller cities of central New York, having a membership of fifty or sixty, had been accustomed to give weekly programs, usually illustrating some particular composer or school of composition, preceded by the reading of an essay on the subject. The membership being overwhelmingly rich in pianists, with a slight sprinkling of singers and a still slighter trace of violinists, it was hard to avoid a certain monotony in the character of the programs, broken occasionally by the appearance of a "guest" from outside. This year it was determined to give the programs a new cast, the subjects being, for instance, "Opera," "Oratorio," "Chamber Music," "Church Music," "The Orchestra," etc., and were in the form of lectures by various professional musicians engaged from outside, illustrated by programs prepared under their direction.

The present writer was engaged to cover the subject of The Orchestra. He desired to present a brief history of the development of orchestral music from the time of Haydn and Mozart up to our own day, but it was a matter of considerable perplexity how to prepare a program with the means at hand, other than to make large use of piano transcriptions, especially four-hand ones. This, however, would be practically putting the club back in the same old rut from which they were intending to escape. The answer came clear at last when he saw the program of the lecture on Church Music, which was delivered by the professor of that department in a certain Theological Seminary, where the available local talent was not sufficient to give the illustrations desired, used records on a sound-reproducing machine of well-known make.

The result proved so satisfactory that we determined to illustrate our own lecture entirely in that manner, and set about making up a suitable list of illustrations. The selection of available records was not quite as ample as we had hoped, and we were obliged to revise the lecture at some points, to conform to what we were prepared to illustrate, but in the end the result proved quite satisfactory. The records actually used were as follows:—

One or two movements each from Haydn's *Military Symphony;* Mozart's *G minor* and *Jupiter Symphonies;* the Andante from Beethoven's *Fifth Symphony;* Mendelssohn's *Midsummer Night's Dream Overture,* an excerpt from Wagner's *Tristan and Isolde;* and the *Largo* from Dvořák's *New World Symphony.* It was originally intended to commence with a number from Bach's *Suite in D major,* for orchestra, and close with examples of the modern French school—for instance, Debussy's *Afternoon of a Faun.* This would now be possible, and would serve to round out the historical outline.

Qu-est-ce Que Vous Voulez?

By May Hamilton Helm

TAKE what you will—but pay for it. Emerson stressed that eternal truth, but we "terrestrians" are slow learners.

A teacher, prominent in the musical circles of Indiana, is reported to have said, "I know exactly what I want, so I'm going to Godowski for this, and to another for something else." Well, if the great teachers sell their wares like open stock china, she probably got what she wanted from each.

A pupil once applied to my former teacher for "that pearly touch." Now, if I'm wrong I'm willing to be set right, but it seems so plain that music is a growth, only a means of expression of *what is in each soul.* Why else is individuality so apparent in *touch,* even among those who use the same "method"?

"The "public" still holds strange ideas about taking music lessons. Some think a music lesson can be delivered like a bushel of potatoes. If they do not *see* the immediate results of *each* lesson they change teachers. That class also feels cheated if the teacher fails to measure out the exact half hour.

It is well enough to have an understanding about *what they want* or have a right to expect.

Every pupil cannot eventuate in an artist. Why, then, should *all* be required to take an artist's course.

If one needs a house dress, should she be required to get the child material for a ball gown "she may some day need?" If the child of only average talent (and a good teacher can soon tell) wants "pieces" to play simply for pleasure, why "in the name of common sense" shouldn't he have them, without hours of drudgery to acquire "technic" he may never use?

Do you want to be an accompanist? Then quick, accurate sight reading is an absolute necessity.

A middle-aged woman once came to me saying she wanted to take about half a dozen lessons, as she was going back to visit her old home and they'd expect her to play. She said she knew her technic was old-fashioned, but if I'd take her she'd "brush up" a few pieces, if I'd criticize and help her. I did so. She was satisfied with the result, and so was I.

I consider that a very different case from another woman who came to me for French lessons. (My study of French at a language school was valuable to me pedagogically as well as otherwise, and so convinced am I of the correctness of the "direct method" I use it in music teaching also.) This applicant labored under the delusion that all one had to do to learn a language was to commit to memory the dictionary! How little she knew of the laws of the mind. If she had ever observed a child learning its native tongue she would have seen the falseness of her position. So, in trying to give her "what she wanted" I feel we wasted both her money and my time.

Psychologists say that the two processes of memorizing and sight reading are exactly opposite. Some pupils *can do both,* but why deprive the one who memorizes easily of that pleasure because she can't "read notes" fluently? Even supposing a child cannot do either (and it's not fair to say it *can't* until a fair trial has been made), if by its lessons it gains a better appreciation of music, it is time well spent.

Don't Be Too Awfully Dignified

By HENRY T. FINCK

The eminent New York Critic tells why and how we should musically unbend

INCALCULABLE harm has been done to the cause of music by the notion many high-class musicians have that they must be always solemn, dignified and ponderous, heavy to the point of dullness, avoiding all approach to levity—to lightness of humor or temperament, as if it were unbecoming to one of their profession.

One summer, when I was spending a few weeks at a certain hotel in Switzerland, a talented young English professional pianist was among the guests. She was asked by some of the girls to play a waltz for them to dance to, but seemed offended at the request. She didn't know, poor dear, that some of the greatest composers delighted in playing waltzes for their friends to dance to. In the days of Chopin and Liszt there were social gatherings in Paris at which these two geniuses played dance music together, and the guests made the best use of the opportunity.

Schubert was never so happy as when he was playing waltzes for his friends. There were regular meetings in Vienna called Schubertiads, because he was the soul of them. "Occasionally" (I quote from my "Songs and Song Writers") "the ladies were invited, and there was dancing as well as singing. Schubert sitting at the piano and improvising those lovely valses and other dance-pieces of which many were afterward written down. One evening a policeman entered and commanded the dancing to stop—because it was Lent—greatly to the annoyance of Schubert, who exclaimed: 'They do that just to spite me, because they know how I love to improvise dance music.'"

This same prince of melodists used to amuse his friends by singing his highly dramatic song, *The Erlking,* through a comb, in the most tragi-comic manner. It is said that he was annoyed when Hüttenbrenner arranged this song as a waltz; but from all we know of Schubert, we may be sure that this was not because he considered it undignified, but because it was badly done.

All the great masters, from Bach to Beethoven and Brahms, wrote dance music in abundance. Even Wagner has a waltz in one of his music dramas—*The Mastersingers.* Tchaikowsky introduced a valse in one of his symphonies—and think of the glorious valsee written by Chopin! Many of Grieg's pieces are Norse dances. The waltzes of Johann Strauss may not be as "dignified" as Bach's *B Minor Mass,* but they are none the less works of true genius, which deserve a place on classical programs.

Raisins But No Grapes

Schopenhauer used to scold the Germans for their habit of abusing their men of genius and not paying homage to them till after they were dead. "Why," he asked, "always eat raisins and never fresh grapes?"

I often think of him when looking at orchestral programs. Their makers never hesitate to include in them "raisin" suites by Bach or other masters made up of old-fashioned medieval dances like courantes, allemandes, sarabandes, minuets, pavanes, gavottes, gigues, and so on; but they draw the line at modern dances still in use in our concert halls, apparently because they consider these undignified. Are fresh grapes, pray, less respectable than dried raisins?

Hans von Bülow was a notable exception among conductors. One of his principles was that just as a well-made bill of fare includes olives and ice cream and cake, so a concert program should always be lightened by a delicacy like a Strauss waltz. For many years I have been preaching this same doctrine, but it is seldom that it is adopted by conductors.

When Paur was at the head of the Boston Symphony Orchestra he once put two Strauss waltzes on his sketch for a New York program, possibly to pacify me; but, although these numbers were announced, they were withdrawn because, as I was told, men in authority were convinced it would be undignified for an exalted orchestra to indulge in such levity.

Poor fools! Composers as widely apart as Wagner and Brahms had one thing in common: their admiration of the waltz-king. Everybody has heard of Mme. Strauss' fan on which Brahms had written the opening bars of the *Blue Danube* waltz, with the words: "Alas, not by Brahms."

The New York Philharmonic, the oldest orchestra in America, and in my opinion, the best in the world, has a pleasant habit of providing its subscribers every year with one or two extra concerts at which only Strauss waltzes and Sousa marches and that sort of thing is played. These are relished as much as the regular "dignified" programs. But why not give those who are not regular subscribers a chance, too, to enjoy this light music, superbly done, by including such a titbit on each program of the season?

The Cornerstone of Theodore Thomas' Success

Theodore Thomas, the pioneer conductor, who did more than any other musician to educate the American public to an appreciation of the best music, was wise in his day. When visiting Vienna he often went to hear Strauss' dance music as conducted by the great Johann himself, so that he might reproduce its best effects at his own concerts in New York. "No one," writes his widow in her admirable "Memoirs," "knew the value of a good piece of popular music so well as Thomas, and he was always on the lookout for such dainty musical titbits and would take infinite pains to make them effective."

She recalls his arrangement for orchestra of Schumann's *Träumerei,* ending with muted strings "piano, pianissimo, pianississimo," as he said. He instructed his violinists, in order to emphasize the effect at the end, to continue drawing their bows over the strings without making a sound. The audience imagined it still heard the sounds floating off to an immeasurable distance, till Thomas broke the spell by quietly laying down his bâton.

Maybe it wasn't very "dignified" to do such a thing, but, as Mrs. Thomas relates, when her husband began to travel with his orchestra, his little arrangement of Schumann's exquisitely dreamy piece "created such a sensation with the public everywhere that it *might almost be called the cornerstone of his success.*"

Another thing that Theodore Thomas did in his shrewd efforts to enable the general public to glimpse the beauties of the best music, was that he did not hesitate to select the best movement of a great symphony and play that alone in order to give the people a chance to digest it. Pedants abused him therefor, but *he* knew, if the pedants didn't, that not much more than half a century earlier Viennese orchestral conductors actually used to interpolate vocal numbers between the several movements of a symphony, in order to make it easier for the audience to assimilate the orchestral pabulum.

For many people, listening to an elaborate composition in four movements is as difficult as mountain climbing. They need an occasional rest, time to breathe, and if they don't get it they conclude the game isn't worth the candle. Concert givers and solo recitalists too often forget this. Their bread is heavy and indigestible because they put no yeast in the dough, and that is why so many persons, particularly men—conclude that the usual concert fare is too heavy and dignified for them, and stay at home.

Shakespeare is frolicsome and facetious, now and then, even in his tragedies. Richard Wagner, in an occasional merry mood, used to astonish his friends by suddenly standing on his head or climbing a tree. I am not advising pianists or singers to indulge in that sort of thing on the stage. Pachmann's pranks verged on foolishness, and they did not particularly redound to his credit. What I wish to emphasize is that there are times and occasions in programs, as in life, when it is desirable to come off the perch. That's not a dignified expression, but slang often expresses a writer's meaning better than the most carefully chosen words. My experience with great men has been that the greater they are the more they are inclined to indulge in slang and puns. I know that John K. Paine and Edward MacDowell were irrepressible punsters. So were Beethoven and Shakespeare.

Why Chamber Music is Not Popular

The most intellectual, serious and dignified form of the tonal art is chamber music. It is usually played by two violins, a viola and a 'cello, which gives but limited scope for coloring, or for stirring dynamic effects. That being the case, one would think that the composers of chamber music would try to atone for these disadvantages by providing variety in other ways. Instead of doing this, they go to the opposite extreme. Of all dull, dreary, unimaginative, repelling programs those of chamber concerts are the worst. First number: *Quartet in C minor, opus 315,* by Mozart. Second number: *Quartet in B major, opus 49,* by Beethoven. Third number: *Quartet in F sharp minor, opus 719,* by Rachmaninoff—or something like that. Each of the three numbers has four movements: Allegro, adagio, scherzo, allegro. Only this and nothing more! It is horribly monotonous, monstrous, asinine. And then musicians wonder why chamber music isn't popular!

Some of the greatest gems in music are in the form of quartets, trios, or sonatas for two instruments. They could be made as popular as other kinds of the best music if they were not thus smothered in pedantry and formalism. The sonata form, instead of being a great achievement in music, has been its deadliest enemy. In innumerable cases it has tempted composers who had good material for a movement or two to spoil everything by adding the other two regulation movements, in which they had nothing more to say. The result was failure; the more so because, invariably, the less a composer has to say the longer it takes him to say it.

A symphony is an orchestral sonata, and there are few symphonies all four movements of which are good. Mrs. Thomas writes, regarding her husband's early days: "To the average concert-goer the word 'symphony' was a synonym for 'bore,' and it repelled rather than attracted an audience." It does so to this day, with few exceptions, so far as the general public is concerned; and these exceptions are the symphonies which are good in every section.

Sensible Musical Education

The word education comes from a Latin root meaning "to lead." People who are engaged in education have one great task and that is to lead people to better things, better thoughts, better ways of living.

Mr. Finck's article has a great significance to "The Etude," particularly in the case of our music section. If we were to accept the valued suggestions of some of our friends this music section would be a kind of catacomb of musical bones. Thousands who have been attracted to "The Etude" by the lighter pieces have as a matter of course developed a taste for higher music by reason of the better, the more musical music switched between. "The Etude" has thus led a multitude to better and better music year after year. Read Mr. Finck's comments upon the attitude of Fritz Kreisler, whom violinists all recognize as the master of technic and finish. That Mr. Kreisler introduces the lighter numbers for educational reasons goes without saying, as his artistic ideals have always been very clearly defined.

Program music, which has helped so much to make symphonic music popular in the form of symphonic poems, was bitterly opposed for generations as being undignified. It was not till Beethoven endorsed it by writing his *Pastoral Symphony*, with its imitations of bird calls, its scene by the brook, and its thunder storm, that it was accepted as a serious species of music; but to this day some conservatives speak of it disrespectfully.

To come back to chamber music: If the givers of it were not afraid to be considered undignified they would select only the best movement or two of each quartet or trio. Foolish critics, of German training, would accuse them of "mutilating masterworks"; but this attitude is ridiculous, because in the vast majority of existing works in sonata (cyclic) form there is no organic connection between the movements. They are merely suites.

Never has there been a more ardent and sincere lover of chamber music than the late E. J. De Coppet; a statement which is proved by his spending a fortune to organize and float the admirable Flonzaley quartet. Yet this Maecenas once told me that two of the usual three quartets on a program were all he cared to hear at one sitting. If this was the case with an enthusiast, how foolish and suicidal is the regulation program of a chamber music concert!

Percy Grainger and Fritz Kreisler to the Rescue

The Kneisel Quartet used to put life and go and variety into its programs by playing Percy Grainger's *Molly on the Shore*, to the delight of its audiences. This piece is not dignified, but it is tuneful, sprightly, entrancing—everything that makes music worth while. But the Kneisels played this winsome piece only on the road. For metropolitan audiences it was apparently considered too undignified. A queer world, ladies and gentlemen!

If Grainger were given as prominent a place on programs as Beethoven and Brahms, chamber music would be more popular, and more people would therefore hear Beethoven and Brahms. See?

Grainger is never boresome for one moment. If he ever penned anything tiresome he would cut it out. He doesn't believe in the Teutonic method of "thematic development"—in plain English, padding.

Fritz Kreisler is another very prominent artist who never bores or tires. There is a world of useful suggestion in what a San Francisco manager, Frank W. Healy, said about him the other day, in speaking of him as one of the important factors in *making new concert goers* in that city: "By introducing a certain number of the lighter pieces on his programs he has made friends for music among those who have had neither the training nor the experience to jump into the higher grade of recital programs with understanding and enjoyment. I consider that it is the great artist's duty to make converts for music, and if he can accomplish this by the subtle allurement of the lighter grades of music which are within the comprehension of the man-who-knows-nothing-about-it, what difference does it make so long as the results are satisfactory?"

The short pieces which make Fritz Kreisler's programs so alluring are partly of his own composition, partly chosen from the neglected treasures of the past. His own pieces are gems ranking with the jewels of Chopin and Grieg. They are as inspired and as racy of the Viennese soil as the waltzes of Schubert and Johann Strauss; exquisitely melodious, and appealing to the tenderest emotions. Small and light they are, but so are diamonds compared with huge symphonic boulders. There are professionals and critics who talk as if boulders were more valuable than diamonds, but the public does not think so; and that is why Kreisler always plays to crowded audiences, usually overflowing onto the stage.

The neglected treasures of the past on Kreisler's programs prove my contention that if concert-givers smashed the dignified and dull sonatas and played only the inspired parts of them, their business would improve tremendously. Many of his treasures are taken from cyclic works of seventeenth and eighteenth century composers. Kreisler is a great scholar. He delves among the dust-covered piles of forgotten music and rescues from them nuggets of gold and precious stones, which he exhibits to the dazzled ears of music-lovers—and others *who never knew they were music lovers till they heard him.*

In a way Kreisler is doing for the violinist what Liszt did for the pianist, except that while he chiefly favors the seventeenth and eighteenth centuries, Liszt preferably exercised his skill in setting jewels by more modern masters. His name is more prominent on pianists' programs than that of any other composer except Chopin, and yet audiences of our day have been familiarized with only a fraction of the Liszt things that would enchant them.

I have in mind particularly his amazingly clever and effective operatic fantasies. Each of these ingeniously—and with interspersed flashes of his own genius—brings together the finest melodies of a whole opera and sets them off with consummate art. Not a few of these operas are now obsolete, but their melodies are as lovely as ever. The public would love to hear them and the pianists to play them. Why, then, are they not played in public? Because some stupid, pedantic critics cry "undignified." Dignity be hanged! Ladies and gentlemen of the piano, it is your privilege, as well as your pleasure and profit, to revive the Liszt fantasies and transcriptions and defy the class of critics referred to. It is infinitely more important for you to please the public than those dullards. They can't do you any harm if the public is with you.

Taking Stock

By Emil A. Bertl

TEACHER, take stock of yourself.

Are your pupils getting out of you all you have to give them, or are you neglecting little details? The mere fact that you know your subject will not do everything. You are paid to make the pupil share in your knowledge.

Remember that you cannot talk in the phrases to all of your pupils. We must vary our language, adjust it to the needs of the pupil.

If the pupil does not seem to understand one form of expression try another until you are sure that he comprehends your meaning fully.

Fit the lesson to the pupil. The tailor fits you with a coat he has to sell you. Do not be less sensible than the tailor.

Musical Embellishments

By Ira M. Brown

MANY teachers do not understand the principles which govern ordinary embellishments well enough to explain them satisfactorily to their own pupils. In similar manner there are many, many things which can be mastered quietly at home by the teacher at the sacrifice of a little time and the purchase of an inexpensive book. Make a plan to buy at least one authoritative book once every three months or every six months, and devote a little time every day to special study which, with the assistance of papers like THE ETUDE, will keep you "up-to-date." The teacher's commodity is information. His shelves must be filled with the latest and most authoritative information. To do this he must restock constantly, precisely as the merchant restocks. If the merchant fails to restock he fails. If the teacher fails to keep up-to-date he may fail. Therefore, he must either receive fresh instruction from a living teacher or he must refresh himself constantly from books. Here are four books that the teacher will find most useful in restocking. Try them on some such yearly plan as this: January, February, March, L. A. Russell's *Musical Embellishments;* April, May, June, *Great Pianists on Piano Playing;* July, August, September, *Harmony for Beginners,* by Orem; October, November, December, *Principles of Expression for Pianoforte Players,* by Christianni. Such investments always pay.

The Three R's of Sight Reading

By Elizabeth A. Gest

WHEN reading at sight we are always doing one of two things, and constantly alternating from one to the other. We are looking at the keyboard while playing the printed notes, or we are looking at the printed notes while playing the keyboard.

That sounds strange, but it is quite true, nevertheless. We are doing either one of these two things continuously, and the faster and smoother the connection is made from one to the other the more nearly we approach the state of seeming to do both at once.

Playing from notes, whether reading by sight or not, develops the muscles of the eye so that they can jump from the printed page to the keyboard and back quickly and focus instantly, and if one's eyes are normal we have no particular trouble in making this connection. However, good sight-reading demands that the number of times this connection is made shall be minimized. So it is the two situations mentioned above—looking at the notes while playing the keys, and looking at the keys while playing the notes—that need practice.

It is not difficult to play without looking at the keyboard. While a knowledge of harmony is a great help, it is not absolutely essential, but one must have a clear mental picture of the keyboard, and a sure grasp of all chords, scales, arpeggios and key-groups, etc., controlled by the sense of touch unaided by sight.

For this, practicing with closed eyes is very good; and in THE ETUDE for January, 1915, another method was suggested, that of holding a piece of sheet music over the keyboard with one hand while playing with the other.

In the other situation—looking at the keyboard while playing the notes—we must carry in our mind the notes we are about to play. This faculty can be greatly developed also, and it must be remembered that the notes also include the rests and rhythm. Look at a measure for a moment and then try to play it correctly without referring again to the printed page. Take very simple things at first, and each hand alone if necessary. As one improves, two measures may be taken as a unit, then three or four.

In broken chords it is not often necessary to look at more than the first three or four notes, but notice the position or "pattern" of the whole passage, and the stopping point, so that you will not run beyond it. The same is true in arpeggios and scales and various rapid passages.

In repeated figures notice the first group, and at what intervals the figure is repeated. In broken octaves or figures repeated on the same notes it is necessary only to look at the first figure, and notice how long it is kept up, giving the attention to the other hand.

Any one who can play fluently while looking at the printed page, and can carry a mental picture of the notes while looking at the keyboard, and whose eyes focus instantly in going from page to keyboard and back is a good sight reader.

Conversely, if one is not a good sight-reader, look to one or more of these three points for the reason.

Conquer Your Bête Noire

By Nannette van Alstyn

As everyone knows, bête noire is the French word for, literally, "the black beast." They give it a significance that makes it cover a great many things. For the black beast is applied to anything that one detests or fears, just as nurses threaten their charges with it, attributing the most feared characteristics, to make the magic word the stronger. Now each one of us has a black beast—perhaps several. As applied to our musical life, it may be scales, or arpeggios, or regularity of the practice hour, or punctuality in giving or receiving lessons, or patience, or—well, it may be any one of these, or none, or all of them. But whatever it may be, let us start the season by going after it with a steam roller, so that when the season ends our bête noire will be rolled out flat, and make the nicest kind of rug for our feet to stand on.

"Whether you have composed a little song or a great symphony, it will only be a true masterpiece if Beethoven's inscription on the manuscript score of the *Messe Solennelle* can be applied to it: 'This work comes from the heart; may it go back to it!'"—FELIX WEINGARTNER.

The Inter-relationship of the Ear and the Eye

By WALTER RAYMOND SPALDING

Professor of Music at Harvard University

Professor Spalding's appreciation and understanding of the aims of THE ETUDE and his long continued interest in our work has been most encouraging and stimulating. That he regularly advocates the use of THE ETUDE for study and reference purposes among the students at Harvard is in itself a very flattering endorsement of this publication.

THESE are days, as everyone knows, of great activity on the part of psychologists and æstheticians in regard to the inter-relationship of all the senses. It is alleged of the famous French novelist Guy de Maupassant that at the end of his brilliant but checkered career he became so subtle that he could smell sound, see touch, and so forth. Whether we shall in time become so far advanced that we can touch smell may be open to honest debate; but it is fair to say that for the average human being "this way madness lies."

We are, however, on solid ground when we say that there is a relationship between the workings of all our senses for the simple reason that they are all means of registering on our brain and imagination impressions derived from outside sources. For example, everyone knows in relation to the senses of taste and smell how closely they are interlocked in the enjoyment of our food. It is surmised, in fact, that cooks derive a certain nourishment from the aroma of the delicious dishes which they are preparing, so that they need a minimum of nourishment taken through the ordinary channels; it is certainly true that they often become too stout. There are also very subtle associations, with which everyone is familiar, in regard to the sense of smell in recalling past associations which oftentimes were originally connected with other senses.

To take up the subject of this present article, the inter-relationship of the ear and the eye as means of receiving impressions of sound and sight, there is doubtless a great deal more in this matter than is often believed; the subject should also be one of vital importance to any well-equipped musician. The relationship is a natural and obvious one for the simple reason that both sound and sight, in physical terms, are the result of wave motion—waves of sound striking on the tympanum (thence registering their inner impressions) and waves of light acting in a corresponding way upon the retina of the eye.

The subject is of practical concern to musicians for the reason that we are constantly using our eyes in reading scores, in practicing upon any instrument, or in singing; and the real and final impression of any work of musical art is received through the ear; for, as St. Saëns so eloquently says, "The ear is the sole avenue of approach to the musical sense," although the eye is an accessory help of great value.

Truly, it is an open question how much a great many people would get from a symphony concert if a screen were placed before the orchestra so that they could not see any of the motions of the conductor or the impassioned efforts of the performers, and had to rely upon their ear alone.

Color and Tone

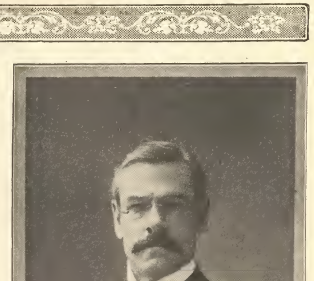
Whether we are ready yet to grasp all the mysteries of so-called color-audition, or to endorse the experiments of the Russian composer Scriabin—who, after composing a symphony in which during the performance the various colors were thrown on a screen, was planning one in which delightful perfumes were to be released in the auditorium—need not be settled; but that there is a real connection between color and sound is proved by the word "chromatic," one of the oldest words in musical terminology. This word—the Greek derivation of which is plain from our English word chromo—first came into vogue among the composers of the Venetian School. The Italians are a very sensuous people; that is, rather than apologizing for the senses, which have been bestowed on us by the Creator, they believe that sight, hearing, taste, touch and smell should be developed to their fullest efficiency. Italy, with its gorgeous colors of nature and its startling contrasts between snow-capped mountains and radiant fields, is a constant delight to the eye, just for the sheer pleasure in seeing such a wealth of color; and so the Italian people have a highly developed color sense. It is perfectly valid to say that the Italian musicians, Monteverde, Zarlino, Merulo and the two Gabrielis in their significant works were merely introducing into music the same elements as a fascination to the ear, which their great painters, Titian, Giorgione and Veronese had employed so wonderfully in their glowing canvases.

Ever since that time the chief progress in music on the harmonic side has been involved with the chromatic element; that is, to introduce more and more dissonance as a stimulation to the instinctive desire of the imagination for warmth and color. We see this tendency in Bach's Chromatic Fantasy, in the coloristic modulations of Schubert and Chopin—which often appeal to our imagination through the ear in the same way in which a kaleidoscope or the changing hues of a sunset appeal to the eye—in the orchestration of Berlioz and Liszt with its emphasis on those colorful instruments, the wood-wind group, in the sensuous orchestration of Wagner and Rimsky-Korsakoff, and in the pianoforte pieces of Debussy, perhaps the greatest colorist of modern times.

Do Keys Suggest Color?

That famous French opera composer, Grétry, who indulged in all kinds of speculation, has some very suggestive comments on this subject in his "Essaies sur la Musique," going so far as to assign definite colors to the various keys and to the different orchestral instruments. Although this is a purely subjective matter and one which cannot be treated specifically there is no doubt that the difference which actually does exist between keys in pianoforte and orchestral music can be more vividly expressed in terms of color than in any other way. It is also deplorable that auditors and even conductors are so insensible to these distinctions, for the difference in color of keys should always be considered in arranging the order of pieces on a program. Often the real poetic effect of a piece is largely dependent on just the appropriate setting with reference to the key of the piece which preceded and of that which is to follow.

Let us now consider some practical inferences which may be drawn from the inter-relationship of the ear and eye. The matter is summed up in the statement, well-known but seldom lived up to: "A well-equipped musician must hear with his eyes and see with his ears"—the two senses working hand in hand in their effect upon the imagination; that is, when we look at a printed page of music, actual sound, with all the effect of dissonance and color, must be heard in our brain. Conversely, when we hear music, unless the harmony is extremely complicated or the modulations very exotic, the notes should pass before our eyes as vividly as if we were seeing them on a printed page. Certainly the musician with a keen ear for pitch—and this may be cultivated to a high degree—should always be able to tell in what key the orchestra is playing, and children should be trained early to write down simple melodies and chords from dictation. In this way only may the standard of musicianship be raised so that notes cease to be mere hieroglyphics and become symbols of living sound; so that when we play music or listen to it, something beyond a pleasing mixture of tones is registered within our brains. If the necessity of this connection between the ear and the eye be acknowledged, the faculty for interlocking hearing and seeing can be cultivated like any other of our powers—it being assumed that all musical persons have a certain amount of oral and visual power.



PROF. W. R. SPALDING

Let us now discuss certain distinct gains which will result in the use of two of the universal media for rendering music, *i. e.*, the voice and pianoforte. We all know how many people sing merely the notes, their tone being hard, dry and cold, and certainly lacking in color. Yet the human voice abounds in wonderful shades of color, and singers should quicken their color sense, open their ears, listen to the tones they are producing, and see to it that the sound of their beautiful instrument delights the ear as much as the color scheme of an artistic painting delights the eye. Whatever the pianoforte is or is not, by means of its mass of vibrating wires, its large sounding board, and, above all, the two pedals, it is certainly one of the most colorful instruments ever invented.

Piano a Colorful Instrument

It should always be played with a constant realization of the fascinating shades of tone which can be produced. Too often it seems as if the player were simply attempting to make up for its deficiencies by forcing it to become something which it is not; for that the pianoforte has limitations is impossible to deny. It is not, for example, a rapid instrument in comparison with many others, such as the violin, flute and clarinet, and it certainly is not a loud instrument in comparison with such overpowering sound producers as the organ, trumpet, cornet and trombone. Its dynamic effects are purely relative, as is implied by the term "pianoforte." Unless pianoforte tone abounds in subtle effects of light and shade, of delicate gradations of color, the instrument is dull and monotonous; but when its innate possibilities are realized it is worthy of the poetic thoughts confided to it by such masters as Beethoven, Chopin, Schumann, Liszt, Brahms and Debussy. We may say in passing that the pianoforte should be kept in better tune than is generally the case, for the writer is convinced that the lack of development in the color sense is chiefly caused by the fact that people are generally playing upon instruments not in perfect tune. A good pianoforte, when it has just been tuned, sends forth waves of colored sound which delight the ear and stimulate the imagination. On the other hand, no one can make a pianoforte out of tune produce anything but a dry and disappointing effect. If players were more sensitive on this point, instruments would be kept in better tune.

To sum up: the foregoing observations have made plain, we trust, how vital a part is borne by the imagi-

nation in rendering music. This important factor in our intellectual and emotional equipment is sensitized by impressions received through the ear, eye and even the touch, for we may go one step further and say that a person who plays the pianoforte really well has ears and a color sense in the very ends of his fingers. Color means warmth, life and variety, and without a constant recognition of these qualities music becomes atrophied and fails to reveal its complete possibilities. Musicians should nourish their color sense by the study of fine paintings and by frequent communion with the glories of nature. That such famous composers as Beethoven, Schubert, Chopin, Tschaikovsky, Wagner, Brahms and Debussy were passionate and persistent lovers of nature is surely a fact of great significance, for the beneficent results of that love are vividly reflected in their works. All musicians who strive for close interrelationship of the ear and eye and touch will find their work and enjoyment strongly vitalized and will be doing their part to bring out in music the sensuous delights inherent in its nature.

"Dressing the Part"

By Constanza M. Foster

To those who purpose the career of public singers or instrumentalists the subject of "dressing the part" should be of especial interest. The appearance of an artist on the platform has much to do with his success, or hers, since, in this article, we shall speak only of the feminine gender. Milady's frocks are so much more of an item than the masculine "habit de ceremonie."

The writer once saw a world-renowned singer appear on the stage dressed in a fashion so absurd that it no doubt had a great deal to do with her cool reception. She was attired in a yellow satin gown, more suited to a young budding girl, than to a woman who was at the latter part of her professional career. It was so short that her ample "underpinnings" were conspicuously displayed. And it "hiked up" in front, and sagged in the back, whether because of the manner of standing or not, we cannot say. She wore white slippers of ancient style. The slippers were without heels, which made her feet look part of a yard long.

She was a beautiful woman, even though not in the first flush of youth. But her dress extinguished every good point she possessed. With her ample proportions she resembled a fishwoman on a holiday Her voice had stood the test of time well, and she was an artist beside. But her appearance so prejudiced her artistic case that her solos fell flat, and her recital was a complete failure.

On the other hand, Ellen Terry, the famous English actress, had the art of dress down to a fine point. Stout as she was, she yet contrived to look superb by the simple means of drapery. Most fat people wear skin-tight clothes, in the vain hope that so they may deceive the beholder. But Ellen Terry looked like a goddess in her rich, sweeping draperies, and her size was wonderfully concealed. In movement, she managed her draperies with ease and grace. One caught an occasional glimpse of the point of her slipper peeping from under the edge of her gown—a glimpse that gave no hint of its size.

Modes change. But there are certain broadly conceived laws that one must follow if one would present the best appearance before the public. Let your dress be up-to-date—this goes without saying. But choose that style which has no hint of the comic or grotesque. "Line" is of the utmost importance. Study your figure, and find out its defects and its beauties. Then consider what style will bring out the latter while concealing the former. Color comes next in importance. An audience likes to look at a pretty color while listening to a song. No detail will show from the distance, so confine yourself to effects that will count at long range. Rich materials are indispensable, for they drape better and fall more gracefully about the figure, thus contributing a fine value to the whole effect.

The last word is this: when you have done your best to "look pretty" forget the whole thing, and devote yourself to your artistic task. Do not preen your draperies or show an undue solicitude about your trail—if you have one. Walk gracefully to the center of the stage, and when you turn, your trail will adjust itself to the movement. If it hampers you, a little twist of the body and a slight movement of the foot will put it into place, and so relieve you.

Some Practical Hints on Pedaling

By Ernst Eberhard

The manner in which a passage is pedaled has much to do with its beauty. Even the clearest technic may lose its distinctness if the pedal is used incorrectly. Therefore special attention should be paid to this subject before a piece is played to an audience.

There are no set rules for pedaling. Certain principles are, however, well recognized as fundamental to good playing. A few of these are explained in this article.

As a general rule, it may be said that a good knowledge of harmony is necessary for good pedaling, so that related tones may be intelligently connected. Likewise, the ear should always be alert to catch good or bad effects when you are playing. In other words, form the habit of listening attentively to every note that you play.

1. Study the character of the instrument itself. Find out its capabilities and limitations. Know what the piano is best fitted to express, and seek to bring out its peculiar qualities. For instance, the lower register of the piano is more resonant than the upper; a passage perfectly pedaled in the treble may be blurred when sequentially treated in the bass. Again, the last few keys of the treble have no dampers, so that the damper pedal does not affect them save through the medium of undertones.

2. When you lift the pedal, be sure that it is lifted all the way up. It too frequently happens that the player lifts the pedal only half way, or depresses it too quickly for the dampers to entirely stop the vibration of the strings. This half dampening effect may often be of artistic value, but is more generally a blemish.

3. The pedal may be used to obtain a legato effect, when the required effect cannot be secured by the fingers alone; but never trust to the pedal for a legato effect but not enough for the tones to mingle.

(*c*) Non-legato; the pedal is lifted just as the chord is played, the fingers having previously released the first chord.

(*d*) Staccato; the pedal is used so that a distinct separating of the chords is noticed.

You should play a few chords, so as to readily understand the foregoing and appreciate the different effects which may be secured in chord playing. It is impossible to describe such effects; they must be heard.

11. Passages played with pedal have a different tone color from those played without pedal.

12. Finger staccato is impossible when the pedal is down. This hint would seem unnecessary were it not that so many students do not realize it.

The Lines and Spaces

By S. M. A.

The teaching of the lines and spaces, particularly when the two clefs are taught simultaneously, often presents a difficulty to the young teacher.

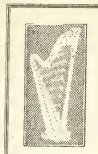
I think I shall not be alone in rejoicing when the hackneyed "Every Good Boy" etc. has sunk into oblivion. That the straight line is the shortest distance between two points, is a truism musically as well as geometrically. We want the child's mind to assimilate the relation of that line or space on the staff, to this key on the keyboard; not to have consciousness groping aimlessly about, trying to associate that particular place on the staff with a certain word in a certain meaningless sentence. I have tried many devices for simplifying the learning of the lines and spaces and have found the following plan most successful.

We will assume that the little beginner knows the names of the white keys, the definition of the word staff, and the difference between the clefs. I have a sheet of white cardboard (12 by 24) on which are printed the treble and bass staffs, with their lines and spaces lettered and numbered. This is placed on the piano before the child, who names the treble lines and spaces, saying the number first, then the letter. I then proceed: "We are going to find those lines and spaces here on the keyboard. Between two lines of the staff, there is a space, and between two spaces there is a line; therefore, if this key represents a line (pointing on keyboard to middle C), the next key must represent a space (pointing on keyboard to the D above middle C). Now (to child) play the keys which represent the lines of the staff." (Start him at middle C and stop at A the first line above the staff). If he understands this, place his finger on the D above middle C and tell him to play the keys which represent the spaces of the staff. Stop at G the first space above the staff. When this is clear to him, pass on to the next step, naming the keys. The pupil plays middle C and says: "First added line below, middle C; (plays G), second line G; (plays B) third line B; (plays D) fourth line D; (plays F) fifth line F; (plays A) first line above, A; this is done three times, then the spaces are played and named similarly. In playing the bass lines and spaces be sure that he understands it is the second G below middle C with which he must begin. Insist upon *middle* C, *high* C and *low* C being said when these keys are played; it will prevent confusion later.

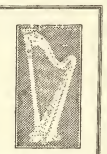
Taught in this way, the ordinary pupil over seven years of age, will play the bass and treble, hands separately, of any simple study (like Ex. 48-Presser's Beginner's Book) at the first lesson, and will play both hands together, bass and treble (Ex. 49 Beginner's Book) at the second lesson.

Pupils are required to name the lines and spaces on the keyboard as a preliminary to daily practice for at least a year. They are able to locate any line or space on the keyboard, and are not perplexed by added lines and spaces, if they have been faithful in doing this as prescribed.

Metaphysically, we should eliminate the letters, but since they must be learned later, I prefer to introduce them at the beginning.



Musical Pot-Boilers



By the Well-Known Musicologist

LOUIS C. ELSON

Facts about the Menial Tasks which Great Masters have been Forced to Undertake to Earn a Bare Existence

Even the greatest composers sometimes are obliged to write a work, not from inspiration, but from some ulterior motive—to stock an empty cupboard; to gain a position; or to curry favor with an important patron; and such works form a larger repertoire than the average musician would dream of. A story is told of Ockeghem that Louis XI had half promised him a certain advancement, but when it was hinted at generally replied, "Laissez-moi faire," or "Leave it to me." Finally the composer jogged his memory by sending him a Mass, beginning, "La, sol, mi, fa, re," suggesting the accustomed words and this succeeded in landing the fish it was cast for—the earliest recorded pot-boiler!

Bach was less successful in gaining the advantage that he sought for in writing his *B Minor Mass*. His object in beginning this greatest of all choral works was to win the favor of the Roman Catholic ruler of Saxony; and a letter exists in which he presents the *Kyrie* and the *Gloria* of the work to King Friedrich August with the following words:

"I lay before your kingly Majesty this trifling proof of the science which I have been able to acquire in music, with the very humble petition that you will be pleased to regard it, not according to the meanness of the composition but with a gracious eye, as well befits your Majesty's world-famed clemency, and condescend to take me under your Majesty's most mighty protection."

Three years after he was made Court-composer to King August III; though it does not seem to have bettered his position or income to any degree. But the *B Minor Mass* is far removed from the uninspired list of pot-boilers, and it was finished with a magnitude which made it impossible to use in the Catholic service of the mass.

One can detect Handel in a similar case of composing a work with a definite pecuniary object in view. This was his so-called *Water Music*, Handel's most important purely instrumental composition. He was in the service of George, Elector of Hanover, when he begged for a furlough to visit England, which was granted. But he became such a favorite at the court of Queen Anne, that he did not return. His dismay when, at the death of the queen, the Hanoverian Elector became King of England may well be imagined. Various attempts to obtain forgiveness for the truant failed. At last, when the king was making an excursion on the river Thames, a barge followed the royal boat discoursing excellent music. When the king asked who had composed this music for his excursion, Baron Kielmansegg told him that it was his old servant Handel who was most contrite for his past offence. The king was in a good mood; he sent for the composer and thereafter gave him his patronage.

Mozart's Flute Concerto

If all pot-boilers were of the character of Bach's *B Minor Mass* or Handel's *Water Music* one would prize the school most highly, and the noddings of Homer, the emergency pieces of some other great masters, sustain the high level. Mozart wrote a distinct pot-boiler when he composed his concerto for flute and harp. His father disliked the flute, and even in his opera of the *Magic Flute* made little use of it, and in his day the harp was such a diatonic instrument that few composers wrote for it. But when Mozart was in Paris in 1778, Baron Grimm recommended him to the Duc de Guines. The duke was a passionate flute-player, and his daughter was a good performer upon the harp. Mozart taught the young lady composition, but complained distressedly to his father about her lack of ideas. During this time he hoped to win favor from the duke by writing him a concerto in which both he and his daughter might appear as artists. The result was the above-named concerto. Unfortunately Mozart, as far as recorded, never received anything for the work, and had some trouble in collecting even for the lessons he had given; so this composition, so vastly above the average merit of pot-boilers, was not pecuniarily remunerative. Mozart seems to have been a believer in the old conundrum, "What sounds worse than a flute?" "Two flutes!" for he wrote some letters to his father complaining of the instrument. But we must remember that the Boehm flute had not then been invented, and the old flute seldom strayed far from the key of D major without getting out of tune.

When Quantz Climbed Up the Chimney

Since I am speaking of flute compositions I may add that Quantz wrote a large quantity of flute music for Frederick the Great, about 300 concertos and some 200 sonatas, which were ground out to order to please the royal flute-player. He had taught Frederick the flute in secret, when he was crown-prince, in defiance of the old king's orders, and once, when that king came to the room in the wing of the palace of Potsdam where the secret lessons were going on, they saved his life by climbing up the chimney with flutes and music, and hiding there just as the tyrant father entered. When Frederick was king he made it up to Quantz by helping him much more than Graun, who was also under his protection and much the greater composer. Several of Quantz's pot-boilers still exist, monuments of an amazing fertility to order.

Whether Haydn's twelve English symphonies belong to the pot-boiler class may be doubted, yet they were certainly manufactured to Solomon's order. That astute musician and manager had seized upon Haydn t' a moment that his patron prince died and the Esterhazy orchestra was dispersed, brought him to London i. 1791 and again in 1794, and contracted for six symphonies at each visit. But with the promise of an excellent orchestra, an admiring and aristocratic audience, as well as a substantial hororarium. I cannot think that pecuniary advantage was the chief incentive in the production of these works, which were the best symphonies that Haydn ever wrote, and first and last he wrote almost one hundred and fifty such works.

Masterpieces at Twenty Cents Apiece

With Schubert, even the works that he composed from financial necessity can scarcely be called pot-boilers, for he was incessantly impelled to composition, whether there was a recompense in sight or not. Yet he used some of them definitely as pot-boilers. Thus, for example, he would often dedicate a song with a view of a pecuniary return. In this manner he dedicated the *Wanderer's Night Song* to Ladislaw Pyrker and gladly accepted twelve ducats as a *quid pro quo*. At the end of his career he was thankful to sell some of his songs at twenty cents apiece. The reader can imagine what those twenty-cent manuscripts would be worth to the autograph collector to-day.

Schubert was too unbusinesslike to make his pot-boilers count financially. He lived with a coterie of Bohemians, whose ways would have delighted Henri Murger. It was a happy-go-lucky sort of Commune. Hats, coats, and cash were generally held in common, although of the latter there was seldom more than a negligible quantity. In one of the periods when the treasury was at the lowest ebb, Schubert sold some eighty songs to Diabelli, the publisher, for eight hundred florins. *The Wanderer* was one of the set, and this one alone netted the publisher over 30,000 florins. But eight hundred florins in the Bohemian circle was unheard-of wealth. Schubert's friends, then, all went to hear Paganini in concert at five dollars per ticket! It is needless to say that they were soon upon the usual famine basis again.

Beethoven seems to have held himself sternly aloof from writing pot-boilers. The nearest he came to composing one was when, in 1823, the Handel and Haydn Society, of Boston, sent him an order to write an oratorio for their chorus. There is no record of this order in the Handel and Haydn records, but it is absolutely certain that it was given, probably personally, by some of the members. The following memorandum in one of Beethoven's note-books shows what he thought about pot-boilers:

"The oratorio for Boston. I cannot write what I should best like to write, but that which the pressing need of money obliges me to write. This is not saying that I write only for money."

Fortunately he gave up the idea. One can only surmise what the Handel and Haydn Society would have done with a Beethoven oratorio in 1823.

One would imagine that the author and composer of the *Marseillaise*, the universal song of Liberty, would be very far removed from writing anything like a pot-boiler, but exactly the reverse is true. After the restoration of the Bourbons, and during the subsequent political changes in France, he composed Royalist, Legitimist, and Imperialist songs, turning like a weather-cock to whichever party was in power. But we may well assume that the *Marseillaise* came from his heart (he received no pay at the time for it) while the later effusions were inspired by an empty pocketbook. The best tribute to the power of an inspired song such as the *Marseillaise* was the left-handed compliment paid to the composer-author by Klopstock, the German, who, when introduced to Rouget de l'Isle, refused to shake hands with him and exclaimed: "Monster, your music has killed fifty thousand Germans!"

Wagner's American Pot-Boiler

In Wagner's early career one can find the clearest type of pot-boilers. Most pathetic are the pieces by which he tried to keep his head above water in the days of poverty in Paris. He began setting French poems to music, in the hope that they might be sung in concert and make him known. He was finally reduced to sending some of these to the publisher of "Europa," a society journal in Stuttgart, which paid the sum of from three to four dollars for an accepted song. and the chansons *L'Attente*, *Mignonne* and *Dors, Mon Enfant* were thus published. At this time Wagner also set a German version of a French patriotic subject. Heine's *Two Grenadiers*, but this fell flat, and it is not one of his worthy works. Yet it is interesting to note that both he and Schumann, neither of whom knew of the other setting, both ended their compositions with the *Marseillaise* as the most fitting climax to the military picture.

But in these works at least Wagner was not lowering his gifts, since he indulged a certain freedom of expression. His other Parisian pot-boilers were much more like drudgery and slavery. This was the arranging of popular melodies and transcriptions from operas for the piano, and even for the cornet, for the house of Schlesinger. Fancy Wagner making a piano score of Donizetti's *La Favorite*!

These direful days ended with the Dresden production of his *Rienzi*, but Wagner composed a very different pot-boiler after prosperity had come to him, and he was recognized as the chief composer of his epoch. It was at about the time that his *Triology* was approaching its first performance in Bayreuth that the American Centennial Commission engaged him to write a march for the opening of the great exhibition in Philadelphia. This was a very different matter from the Parisian efforts at barring out the wolf at the door. Theodore Thomas instigated the request, and the sum demanded for this work was five thousand dollars. Spite of all this it was definitely a pot-boiler, a work which was entirely inspired by the sum to be paid for it. Wagner himself once said: "Do you know the best thing in the *Centennial March*? The money I received for it!" He had nothing to guide him, nothing to turn his thoughts into American channels. He himself says that finally the remembrance of some beautiful American women that he had met turned into the graceful triplet figure which plays a prominent part in the work. But of Liberty, of winning freedom through sacrifice, of Pilgrim, Puritan, or western pioneer, there

is not a suggestion in the work. It remains a very expensive and totally uninspired pot-boiler.

Joachim Raff must be added to the list of those who wrote many pot-boilers. Miserably poor in his younger days he was obliged to grind out every kind of popular music for the remuneration it would bring. He acquired so fatal a facility at this that it certainly lowered his talent at times and made him a mere *routinier*. One rather odd fact about his early works may here be mentioned for the benefit of teachers. He was unable to afford a good metronome, using an old and imperfect one instead. This had a beat somewhat slower than it should have been. As a consequence many of Raff's early compositions have their metronome marks too fast.

Foster's Humble Surroundings

Our chief American folk-song composer, Stephen C. Foster, wrote many a pot-boiler during his days in New York. His chum and coadjutor, George Cooper, has told me of his often seeking to excite his muse by riding up and down Broadway in one of the five-cent busses. Cooper often furnished the words for Foster's songs, and they sometimes, when funds ran low, would sit together in a corner grocery and Cooper dash off some rhymes on a bit of wrapping paper, while Foster sat by until something to his satisfaction was evolved. Then in a very short time the tune and its simple accompaniment was made, the pair would start off to a publisher and the song would be sold within the hour and the financial panic relieved.

Difficulty in Piano Music

By Francesco Berger

It is a blemish if a pianoforte piece, in the course of its length, contains bits here and there which, in point of difficulty, are out of proportion with the rest. It would be better that every piece were of approximately uniform difficulty throughout, so that it could be classified as easy or moderately so, difficult or greatly so. I wonder that pianist-composers have not more generally recognized that a Piece which conforms to some particular grade of virtuosity, commends itself thereby to a much wider circle of players than one that does not. A piece which commences in smooth water, but has hidden rocks and quicksands ahead, is doubly handicapped. The player who undertakes it because it looks easy, will, when he encounters the difficult bits, either skip, or fearfully bungle them; while the advanced player who revels in the difficult parts, will find the rest flat, and stale, and indifferent, and will give them only his second-best attention.

These remarks are not intended to supply recipes for overcoming the difficulties which fugues present. But I venture to advise all who make fugues their study to provide themselves with a modern edition. In these, unlike the older ones, it is clearly set forth what each hand has to do; everything, *without exception*, which the right hand has to play is printed on the upper stave, and *vice versa* for the left—to the saving of much valuable time, the saving of eye-sight, and the saving of temper.

A second piece of advice is: do not commence practicing a fugue until you have analyzed the whole composition. Not only analyzed it, but marked your analysis in the copy: subject, counter-subject, answer, episode, inversion, augmentation, diminution, codetta, stretto, etc. This will prove of the greatest assistance, not only in the early days of your practice, but at all times. Unless the construction of the fugue is familiar, the player cannot possibly give a satisfactory rendering of it.

To know the construction of the scales, before attempting to work at them, is also of paramount importance if scale-playing is to be of any substantial use. The scale of C major should be considered the normal one, its formation should be analyzed, the *where*, and the *when*, and the *why* of its occurring semitones closely noted, and indelibly impressed on the memory. With C major for his model, the student will be able to construct the remaining eleven major scales for himself, and will not require the aid of any printed copy. He will discover, in making each correspond to the normal one, why it needs "sharps" here, or "flats" there—the difficulty of memorizing the requisite number will not arise—and a *musical* interest will have been added to what otherwise would be but a dry, mechanical exercise. Th minor scales should, of course, be studied on the same analytical principle.

But to return from this digression. There are *some* passages which will *always* be found difficult; frequent repetition will diminish but never quite remove this. They lie awkwardly for the hand; and the hand, however pliable, is but human. They have been evolved out of the brain, but not with the concurrence of the fingers, by a composer who was not an expert pianist. He may have been a fine musician, but he lacked the special knowledge which would have made these passages *pianistic*. Or, possibly, possessing it, he did not condescend to employ it for the benefit of the performer.

On the other hand, the majority of difficulties yield to practice; when once the *correct* fingering has been found, repetition will gradually remove them. All *well-written* difficulty is of this nature. We encounter it in Chopin, Liszt, Raff, Thalberg, Moszkowski, Schumann, Mendelssohn, and others. It might appropriately be called "surface difficulty," for it melts away under the influence of persevering practice.

Some passages may be greatly facilitated by being broken up into sections for the two hands, instead of employing only one. Liszt has himself done this for us in many instances, but not in all. His example justifies the application of this procedure, without laying the player open to the charge of being an "artful dodger." In a *bravura* passage for the right hand, the intervention of the left with a note or possibly more, in each octave, or in each recurring group, will much simplify matters; and, besides serving a technical purpose, seems to have a moral justification. Why should not the left hand "do its bit" for the common good? Of two partners, why should one slave while the other takes his ease?

There is, alas, that further difficulty arising from imperfect notation. The older masters were deplorably lax in the marks they used for their many "ornaments." Even in the "common or garden" matter of the *appoggiatura* and *acciaccatura*, they often confused one with the other. They marked them so indiscriminately that it takes some time to find out which of the two is really intended. And here, again, modern editors have come to the rescue, and students have no excuse for not providing themselves with corrected copies. I am presuming, of course, that they have been taught the important difference between these two oft-occurring grace-notes, and I am hoping that there are but few pianists left who would be guilty of so gross a mistake as to speak of *a long* AND *a short* appoggiatura. To do so would be as reasonable as to speak of a long mile and a short one, or of a heavy pound and a light one.

A special difficulty arises when one hand (generally, but not invariably, the right) is required to keep up a continuous "shake" while bringing out a melody at the same time. This happens in two ways: either the "shake" is to be executed with fingers 1 and 2, leaving 3, 4, 5 free for the melody notes, or the "shake" is to be executed with fingers 4 and 5, leaving 1, 2, 3 free. A well-known instance of this occurs in the Finale of Beethoven's *Sonata appassionata*. But von Bülow and others have explained how this difficulty is to be met. The explanation acts as a perfect "open sesame" which unlocks the closed door. It consists in *not* making the "shake" truly continuous, but interrupting it at every occurrence of a note of melody. The pace at which the whole thing should be taken will cover the gaps, so that the ear cannot detect them. The same solution applies to the "shake" variation in Thalberg's famous arrangement of *Home, Sweet Home* and other similar cases. It is the notation that is at fault.

In this short article it is not possible to allude to other difficulties which most advanced players encounter at some time. And besides, the expressions "difficult" and "not difficult" vary according to individual ability. What A may find difficult may not prove so to B, and *vice versa*. Piano playing is a serious occupation, not by any means a diversion for fools. Much of what every pianist (even the greatest) has accomplished, he has had to discover for himself. *No* preceptor can possibly teach *all* there is to learn.

Many of us know what a rude man once replied to a fond parent, who had informed him that the Piece his daughter had just played was very difficult. "I wish," said the boor, "she had found it impossible!" If pianists would content themselves with playing a *moderately* difficult piece beautifully, these rude persons would have less occasion to make cutting remarks. And, after all, a good chop, well cooked, and well served, is far more appetizing, and far better in its after-effects, than a badly cooked, badly served *ragout*. And music is the food of the soul.

Give me the *good* music that does *not* entail slavery in its preparation. I don't like you to pant for breath, mop your face, and call out for water when you have finished your performance.—From the *Monthly Musical Record*.

After the Novelty Has Gone

By Madeline P. Brook

The principal difficulty in giving a child music instruction lies in keeping alive his interest after the novelty has gone. There are, no doubt, as many different methods of doing this as there are different teachers, but kinks that have worked well with one child may well be passed on to others. Here are two that have worked splendidly with my five-year-old daughter who takes daily pianoforte lessons from me.

We have a small note book and a red pencil. This is her daily report book, in which I write the date, the duration of the lesson, and—most important of all—the word "GOOD" with one, two or three lines under it, based on the following rule. One line relates to the pupil's attitude in coming to the lesson and deportment throughout. Another line relates to oral and written work. And the third line pertains to work at the keyboard. When any one of the above phases of the lesson is poor, a line is omitted.

The child soon becomes very interested in securing a GOOD with the three lines which represents a perfect lesson. The book is something which gives her pleasure to show to Daddy each evening for his comment. In case of an outside teacher such a book may be kept, by the mother, of the child's daily practicing to be shown to the teacher on each lesson day. The effect on the child is the arousing of her pride which, after all, is necessary to the successful carrying out of any work.

Here is another kink which works well in connection with interval reading. Using staff paper I write notes, while little five-year-old names the distance from note to note. For each interval which she correctly names I place a cross over the note with my pencil, omitting it when the interval is incorrectly named. Her eagerness to get a cross over every note keeps her attention focused on what would ordinarily be a dry subject, and causes her to think—which is most difficult, but necessary.

It is a fact that nearly every normal child has to be *made* to practice. Whether the practice gets results depends on the mother. I am sure that any mother who will give the matter a little thought and introduce original methods into the daily practice will make that lesson period a pleasure both to herself and the child, rather than allowing it to be the disagreeable task it often is. To prove that it has done so in my case I may mention that for twenty-four successive days, my little girl has not lost a line in her book and she often goes to the piano voluntarily to work a little by herself.

It will be seen from this discursive essay that many composers have at times written without waiting for actual inspiration. With some, as with Schubert, the inspiration was seemingly always present, and I can imagine his twenty-cent songs worth more than Wagner's five-thousand-dollar march. Some of the pot-boilers may take rank even with the more inspired art works. Such works must exist so long as the privations of a composer's career exist. There would be no musical pot-boilers if Beethoven's wish as written to Hofmeister in 1801 could but be realized.

"There ought to be only one large Art-warehouse in the world, to which the artist could carry his Art-works and from which he could carry away whatever he needed. As it is, the artist must be half a tradesman."

Clairvoyance, Spiritism and Occultism in Music

Written expressly for THE ETUDE by the Noted English Composer

CYRIL SCOTT

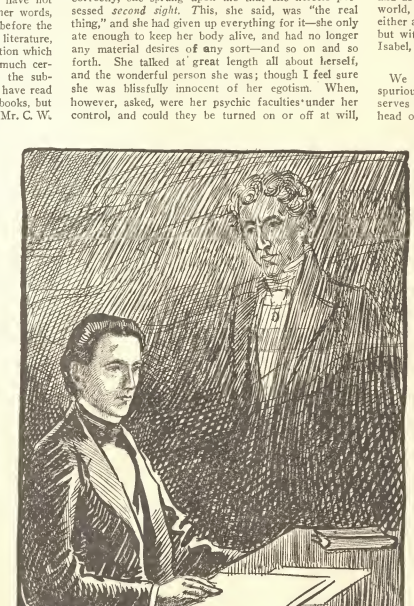
Since the great war no subject has created a greater interest than that of the possibility of human beings communicating in some occult manner with life after death. The serious interest taken in the subject by Sir Oliver Lodge, Sir Arthur Conan Doyle, and Sir William Crookes, indicates that men of science and understanding in Great Britain are inclined to believe—if indeed they are not entirely convinced—that we are upon the verge of some great revelation. THE ETUDE *takes an entirely neutral attitude in the matter, as usual, offering its columns to the exposition of new ideas from eminent men, whether it is convinced of their correctness or not. This is certainly one of the most "thought provoking" articles we have ever printed, and we have no doubt that it will result in hundreds of discussions.*

SINCE the great world-conflict, the interest in esoteric philosophies, and the occult generally, or to put it more colloquially, the *hidden side of things*, has grown to proportions greater than has ever, I think, been experienced in the western world hitherto. Nor is this to be wondered at, seeing that proof (rather than mere belief) respecting the unseen spheres and the all-important question of immortality can afford the only efficient solace at a time when millions of human beings have sustained bereavements on an almost unprecedented scale. But although scientists like Sir William Crookes, Sir Oliver Lodge and others have dealt with and proved to their own satisfaction this burning question of *post mortem* existence, yet the many other matters which go hand in hand therewith have not been popularized to the same extent. In other words, although the hidden side of death has come before the public at large, the equally hidden side of literature, painting and music has not received the attention which is its due; though the one exists with as much certainty (to those who will only investigate the subject) as does the other. Many, for instance, have read Sir Conan Doyle's and Sir Oliver Lodge's books, but comparatively few have studied the works of Mr. C. W. Leadbeater, that remarkable psychic investigator who has laid bare the occult side of scores of subjects, and shown that practically everything of importance possesses such a side.

Latent Powers

Now I propose in the present article to deal with music from the occult point of view; but to that end I must first to some extent show how the occult side of things is perceived; for only by this means can I hope to carry any iota of conviction to my readers. There are in the brain two mysterious glands called the *pineal gland* and the *pituitary body*; glands which for many years have considerably puzzled doctors, though some of them are now beginning to get an inkling of their significance. These glands in fact are nothing less than the organs of psychical perception in the physical brain. But although they certainly exist in all of us, their powers are merely latent and can only be brought to function by the aid of highly specialized exercises acquired under a competent teacher. It is true that a goodly number of people are born with a tendency to become psychic, which simply means these glands already show signs of functioning naturally, so to speak; but training, even for such people, is necessary, otherwise their powers will be unreliable and often associated with hysteria and other undesirable qualities. One may find this type of unscientific psychism in almost any species of person from a gypsy to a rushing society woman, though the gypsy shows usually the better of the two, as I have reason to know. I may, in fact, here relate how I was once accosted and not a little embarrassed by a "psychic" society lady in a hotel, who made my life a burden to me through the schemes I was obliged to contrive in order to avoid her; for she literally persecuted me; though in all charity I will say she probably thought she was doing quite the reverse. Anyhow, after telling me she was so musical, she had been, to use her own metaphor, "born at the piano," she proceeded to inform me I did not look like what her knowledge of my music had led her to imagine. This would have been distinctly disconcerting had she not gone on to say, she expected me to look of a sad cast of countenance; but as it is both unphilosophical and unpleasant to look and hence be sad, I was somewhat pleased that her expectations had not been fulfilled.

After this unflattering display of disappointment on her part, she told me how she had heard I was interested in occultism, and on my stating that she had heard correctly, she sprung upon me that she herself possessed *second sight*. This, she said, was "the real thing," and she had given up everything for it—she only ate enough to keep her body alive, and had no longer any material desires of any sort—and so on and so forth. She talked at great length all about herself, and the wonderful person she was; though I feel sure she was blissfully innocent of her egotism. When, however, asked, were her psychic faculties under her control, and could they be turned on or off at will, she admitted they could *not*, and inferred that faculties over which one had no control were of a higher order than otherwise. And here from the scientific occultist's point of view she stamped herself at once:—but of that anon, for I must finish my anecdote first. After having shown her admiration for herself at great length, she then gave me a specimen of her clairvoyant powers; she told me a lady named Isabel would come into my life, but she could not tell me whether the said lady would appear in the guise of an amour, a friend, or an enemy; she could tell me, however what colored dress she would wear when the wonderful event came to pass which should bring us together. For the rest I am still waiting for Isabel; and as there are several thousands of "Isabels" in the world, the chances are I may meet one sooner or later, either as a mere passing acquaintance, friend or enemy; but with all these alternatives whether she will be *the* Isabel, who can say?



"But upon one occasion we had the visit, not of an Indian Swami, but of the composer Cherubini."

When the Spirit of Cherubini Came

We have here, then, one of those types of either spurious or very primitive *second sight*, which as it serves no purpose whatever, cannot come under the head of scientific occultism at all; for I need hardly mention that the information offered me by the said lady was utterly valueless to me, and moreover I am getting beyond the age (a fact of which her clairvoyant faculties failed to apprise her) when I can look forward with any very intense excitement to the arrival of romantic figures in my life. No, real clairvoyance must firstly be reliable; and secondly under the control of the will:—nor does the true psychic ever exhibit his or her powers uselessly for the mere purpose of showing them off; and above all to absolute strangers who do not request such an exhibition.

Thus in relating of the hidden side of music, I need hardly say that I am not bringing psychics of the aforementioned type to our aid, but such as have had special training under a teacher, and so have developed the physical organs of psychical perception already alluded to.

But I shall not have narrated my psychical experiences (connected with music) to the full, if I fail to make mention of my friend the late Mrs. Milligan-Fox, who did so much in connection with Irish folk-song, and who lectured some years ago in the States. This lady, in fact, was extremely psychic, and I had many interesting adventures with her along that particular line. For Mrs. Fox was certainly both clairvoyant and clairaudient, that is, she could both *see* spirits and sense what they said. I remember on one occasion, how the "spirit" of the late Swami Vivekananda came into my room—though I myself could not see him—and how he sent me a certain message connected with Indian philosophy, which although Mrs. Fox repeated it to me, she herself was unable to comprehend. Now, this may, of course, seem strange, but the fact is I had studied Indian metaphysics for a number of years, while she on her part was totally ignorant of the subject. Thus she delivered me the message, but added, "I really haven't the

faintest idea what it means, have you?" I, then of course, explained it to her as best I could; for to me the message was perfectly clear and very illuminating. This, however, is only by the way, since it was not connected with music in any sense. But on one occasion we had the visit, not of an Indian Swami, but of the composer Cherubini. A fact we ascertained through purchasing a picture of that departed musician, seeing the gentleman did not tell us his name, but led us to conclude who he might be by the language he spoke and the type of dress he presented himself to us in.

We were sitting conversing on quite ordinary topics one evening at my house, when Mrs. Fox suddenly remarked, though without evincing any surprise—"A funny self-effacing sort of little man has just come into the room."

"What does he want, I wonder," I said, also without much surprise, for I, too, was somewhat used to these visitations.

"Well, he talks a language I can't properly understand," she said. "I think it's Italian of a sort."

"Ask him if he speaks French?" I suggested.

And it turned out he did speak French, though rather brokenly. Well, the long and short of the matter was, he had two requests to make; one was that I should write a requiem for the soldiers killed in the war, and the other was that I should leave one of my orchestral scores open on my desk all night (darkness seemed to be no obstacle to his vision) as he wanted to study it. He was, in fact, desirous of keeping in touch with modern music, and especially looking at modern orchestration. As to the latter request, I, of course, complied with it, deeming it very kind of him to take an interest in my "poor strains," but as to the former—well, I confess that the requiem is not written (may the souls of the heroic soldiers rest in peace without it) for if I paid attention to all the requests from the *other side* for me to do one thing or another, I should have my work cut out. I have had requests to write a mass, a ballet, a cinema, a play, an opera and several books; and so far, well, though I am the author of some literary works and poems, as regards the other things, only the opera has been composed.

Of course, my readers may deem me to be over-credulous in believing that Cherubini really visited me in the spirit, and I sympathize with them. But the fact is I am not so convinced of the matter as they may suppose, for I know too well how easy it is for "spirits" on the other side to masquerade as people they are *not*—therefore, there is no proof in this instance—I only give the story for what it is worth and no further. I confess to never having read a life of Cherubini, and hence I know nothing of his character, and whether he was the self-effacing little man that Mrs. Milligan Fox described, I have, however, truthfully related exactly what happened, and must leave it at that; this article being merely a narration of some of my occult experiences connected with music.

Whether I shall have succeeded in awakening or furthering an interest in occultism and music through this very inadequate sketch, I cannot say, but if so, I strongly advise my readers to study a book called "Thought Forms," by Mrs. Annie Besant and Mr. C. W. Leadbeater, for in this book they will see admirably set forth the far-reaching effects music has, not only on its actual hearers, but on people far beyond its actual range of sound. Such a powerful work as Wagner's *Overture to the Meistersinger*, for instance, or the *Prelude to Tristan and Isolda* sends out radiations in form and color which purify the mental and emotional atmosphere for, I might almost say, miles around. Indeed, I can hardly do better in conclusion than quote a paragraph from the book just refcrred to. For it runs, "It is well for us ever to bear in mind that there is a hidden side to life—that each act and word and thought has its consequence in the unseen world which is always so near to us, *and that these unseen results are of infinitely greater importance* than those which are visible to all upon the physical plane." Thus may it come to us musicians as a beautiful and comforting thought that our efforts are not only giving pleasure to those of our listeners who really love music, but that we are doing a further-reaching good in the world than perhaps many of us are aware.

THE beautiful picture on the cover of THE ETUDE for December has aroused flattering interest. THE ETUDE is greatly indebted to Mr. John Clyde Oswald, of the Oswald Printing Company (239 W. 39th St., New York), editor of *The American Printer*, for permission to use this picture.

Blazing New Trails

By Gerard Tonning

WHEN the history of Women's Musical Clubs of America is written it will be proved and admitted, that the greater burden and honor of advancing knowledge and taste in music have been borne and earned by the women of the country.

While the eastern cities with their compact build and relatively close communications, had an established musical culture quite early, the western three-fourths of our country was musically, more or less, a wilderness.

The last twenty or twenty-five years have seen a wonderful change. Almost every community of any size now have their musical clubs, and their work has told, even if the handicaps were many, and environments unresponsive or unappreciative. Musical knowledge has been disseminated, interest in and reverence for musicians living and dead has been stimulated, and communities have come to realize that music is an integral part of universal human culture, representing the noblest expression of exalted sentiment and intelligence.

Having lived for many years in various sections of the west and having had communications with many teachers and musicians from sections outside of the larger centers, I have come to the conclusion that our pioneer period is about over; that new and better work should be planned for the future; that *new trails should be blazed* by the musical amateur workers of the nation.

The aim and object of this article is to offer some concrete suggestions for planning the work for our musical adolescence and in all humility talk to all the faithful musical workers throughout the land, through THE ETUDE.

A very curious condition exists in America in direct contradistinction to old Europe, where music culture has been a matter of slow and natural evolution, going through the various stages from the beginning. In America we have, so to speak, commenced at the end, and we have to catch up with the middle and the beginning. I mean by this, that it is the modern and ultra-modern music, that is best known and popular in America.

The beautiful music of more remote periods is much less known or appreciated. To prove this, I would only mention that of all the symphonies that might be played by an orchestra on a western tour, the Tschaikowsky *Pathétique* will be demanded in preference to any other; of all the operas, *La Boheme*, and other modern Italian and French emotional works; and no pianist's program would be acceptable without a Liszt *Rhapsody* or similar compositions of exceptionally florid or exotic nature. The mission or task of extending and widening the country's musical horizon naturally and primarily falls to the women's musical clubs everywhere, and along this line it is that I will venture some suggesting thought.

One must admit that the average club program very often is somewhat cut and dried, in every place of course limited by the amount of real talent available; but the main part of every program invariably consists of solo songs. In fact, the craze of every one who has dabbled a little in music, is to sing a solo, until this craze has become an abomination and a farce.

Put the brakes on that. It does not bring the musical results desired, and while it may serve as a pretty individual gratification, it does not materially advance the knowledge of real musical art. Think of some serious literary club for instance, that would devote itself to the study of the "best sellers" ignoring literature as a whole! Remember the admonition of Schumann, that no one can become really musical, without the learning to sing in harmony with other voices and hold one's own part true. Of course I have often heard of the ridiculous injunction of so-called vocal teachers to their pupils against singing in a chorus or singing in groups, but should not, and ought not, *concerted singing* be cultivated to a very much larger extent, than it is now? Who has ever heard of a violinist or a 'cellist objecting to play trios or quartets, or even to play in an orchestra if the chance offered? Is not this the reason that the player of an instrument, as a rule, is a better reader and all-around musician than the average singer, because in the course of his study and musical associations he has learned to hold his time and tune in playing duets and the like?

I know many singers "who never sang a duet with anybody in their lives," and who, consequently, were debarred from the delight and privilege of knowing the pleasures which Mendelssohn, Rubinstein, Brahms, Goring-Thomas, Kjerulf and many others have given to the world. Duos and trios, that will give the greatest pleasure and gratification, abound in the older operas.

Things of this nature require a little more trouble and circumspection in their preparation, but no musical club should operate along the lines of least resistance and expect fine results. Wherever possible, and truly it is possible in most every larger community, stand behind and encourage actively the formation and maintenance of choral and community singing societies in choral singing, which has had such a hard time to flourish all over the West.

I would also strongly recommend the club to form symphony groups for the study and performance of the classic symphony and larger instrumental forms. In almost every city there are enough instrumental amateur musicians who would be delighted to join such a movement. Within the clubs there is usually any number of members who can play the piano or organ acceptably. The classic symphonies are all available in arrangements for piano, reed organ, with strings and other instruments added as available.

These arrangements are very effective. The organ represents the wind instruments; the piano supports and strengthens the harmony; and with strings added, and, perhaps, a flute and a clarinet, one may have a result that is musically gratifying, and much superior to the usual two-piano eight-hand arrangement which must, of course do, if nothing better can be had. In this way way the people might become acquainted and even familiar with the great classics, without having to travel to the great centers, where the big orchestras sojourn.

Permit me also in this connection to mention that it is very feasible to have each community become familiar with the orchestral instruments, their characteristics and their employment in the orchestra by the means of the sound-reproducing machine records that were designed for this very purpose.

Let us make this nation a music-loving nation and a singing nation, not alone a solo-singing nation. In the great war, it suddenly struck home that we were not a singing people in comparison with every other nation. And we have during the past two years realized for the first time, what a wonderful exhilaration the singing of songs together is. And the singing in the soldier boys' camps contributed marvelously to making a homogeneous body of our young men going to Europe.

In concluding, allow me again to express the fervent wish, that in this great reconstruction going on in all things, the musical clubs of the country may be found not wanting in progressiveness and desire to go on forever, "blazing new trails," even if, for us they sometimes lead back to the beginning of things.

Sensations in the Spotlight

By Sidney Bushell

I HAD often wondered how it would feel to be the center of that brilliant spot on the darkened stage. Many a time, viewing it from the audience, I had speculated upon the sensations of the performer made so conspicuous by its rays.

Opportunity came. I was to sing *Beloved, It Is Morn!* the opening number of a gypsy encampment scene.

I heard the introductory chords and stepped forward.

The "spot" found me.

The sensation was similar to that of standing in the direct sunlight. I felt its warmth. The audience, now invisible, for me ceased to exist.

That great, brilliant eye at the far end of the theater, in whose beam I was literally bathed, became the sun of the new-born day of which I was singing. It intensified for me, the atmosphere of my song, and, contrary to my preconceived notions, increased my confidence a hundredfold.

The experience, an altogether pleasant one, was an important step in my vocal education.

Will Richard Wagner's Battle Never End?

By EUGENIO DI PIRANI

The following article was written by Signor Pirani in his instructive and entertaining series, "The Secrets of the Success of Great Musicians". It is somewhat different, however, because of the effect of the war upon the way in which the music of Wagner is received. The previous contributions to this series were: Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tschaikowsky (August); Berlioz (September), and Grieg (October).

IN my last article (on Grieg) I remarked that we love the work of art the more if we love the artist, not only as an artist but as a man as well. But also the reverse is true. If we do not fully sympathize with the artist as a man, we involuntarily transfer our dislike to his works. So it is with *Richard Wagner*. If we compare the noble, altruistic attitude of some of the great musicians with the egotistical, self indulgence of Wagner, we cannot help being somewhat prejudiced in our estimation of this master. Of course the success of his works is to-day unquestionable; but one should not forget that this was gained through a colossal apparatus such as never before was—and probably never in the future will be—employed. Wagner himself wrote many volumes to explain his views; friends used their wealth and their greatest exertion to foster his cause; patrons supported him with their influence and generous gifts; societies were formed everywhere to procure for him the means to put his works into scene and build the Bayreuth playhouse. One should compare this mighty host of "shock troops" with the simplicity and unobtrusiveness with which other famous composers left their works to fight their own way, by virtue only of their intrinsic merit, without compulsion, without "frightfulness."

To be sure Wagner's music was not of the kind to be easily and immediately understood and appreciated, and the mere fact that his admirers engaged in a regular campaign to force public recognition is in itself a proof of the importance of Wagner's art; but the one who wins affection and love by means only of his own charm and attractiveness is surely a more sympathetic figure than the other who tries to impose and compel admiration. As a matter of fact, love cannot be enforced. It grows out of the heart of its own accord, or not at all.

Wagner's Theories

Wagner himself contributed ten stout volumes in support of his theories. Few, even among his most ardent admirers, are familiar with these writings as a whole. His system can be explained in far more concise language than he has employed. His language is often prolix and verbose and mostly offensive to other composers, critics, Jews, etc. For this reason never did an artist awaken such irreconcilable hatred against himself, or resentment which rose to such a pitch of frenzy. He was made the target of ridicule and mockery. A Berlin paper of 1870 wrote: "Since capital punishment has been abolished no one is obliged to hear *Meistersinger* more than once." The scene of *Rheingold*, in which the Rhinedaughters appear, was called an "Aquarium." *Heinrich Dorn*, the Berlin composer and critic, called the *Kaisermarch* an insult to the emperor of Germany. *Truhn*, another German critic, wrote: "It is a well-known fact that 99 per cent. of Wagner's admirers are unmusical." Berlioz and Wagner were called "the two *enfants terribles*" of Beethoven. When *Joachim*, the famous violinist, refused an invitation of the committee of the Vienna Beethoven Festival because Wagner had been requested to coöperate, a Berlin paper, the *Echo*, remarked caustically: "No one will question the privilege of private persons to avoid the society of suspicious characters; in the case of an artist this right should be denied least of all." *Heyse*, the German poet, called his music "a pathetic *cancan*." Wagner himself was called "the great cacophonist," "a literary, poetical and musical humbug," "the hangman of modern art," "the noisiest man of our century," "Richard, the Great, the Infallible, the Divine!"

It would be unjust, however, not to recognize the beneficial influence he has had on musical art, mainly concerning the *intensity of dramatic expression*, the *concordance of music with poetry*, the *wealth and novelty of harmony*, the *characteristic of rhythm*, and the *immense power of instrumentation*. Furthermore, being the author also of his libretti, he was enabled to bring about a *more homogeneous fusion of music and poetry*. These are positive enrichments which everybody, even if he be averse to Wagner, must readily acknowledge.

Few artists have had such an eventful life as Richard Wagner. To-day a conductor in a German provincial town, to-morrow at the point of destitution in Paris. To-day a court official of the King of Saxonly, to-morrow a fugitive in a strange country, with a warrant of arrest against him; to-day without a ray of hope, to-morrow declared friend and protégé of a mighty monarch. His persistence and his unshakable belief in his own mission are certainly to be held as an example worthy of imitation by every ambitious musician.

Wagner's musical training was never very thorough. His relations to music were, at the beginning, quite superficial, as his inclinations were more for poetry. His dream was to write a tragedy in the style of Shakespeare. Only when his mother established herself in Leipzig (1829), where his sister Rosalie was engaged at the theatre, did he begin to think of a musical career. He took music lessons with the organist Mueller and counterpoint with Weinlig. In later life he developed an astounding working power. During the quiet years at Triebschen, in Switzerland, he generally worked without interruption from eight o'clock in the morning until five in the afternoon. Here he composed the great part of the *Meistersinger, Siegfried* and *Götterdämmerung*.

Richard Wagner Target for Unending Abuse, and Unending Applause.

A few weeks ago, at the Lexington Ave. Opera House in New York, a serious riot was caused by the attempt to produce Wagner operas in German. This is simply a repetition of similar conditions which caused the Wagner riots in Paris years ago when it was necessary to call out the cavalry to suppress them. No musician has ever been more ridiculed, more lampooned, more insulted, and more outraged, than Richard Wagner. No musician was ever poorer and none ever at the zenith of a career was received with such wild acclamation. Despise him as a man, for his human frailties, as many have and must, his marvelous music, nevertheless, will rank him among the immortals.

From early youth he was inclined to eccentricity in art. At the age of fourteen he began a grand tragedy, of which he says that it was a mixture of *Hamlet* and *Lear*. So many people died in the course of it that their ghosts had to return in order to keep the fifth act going.

When he was seventeen an overture of his was performed at the theater between two of the acts. Wagner says: "I chose to aid the comprehension of anyone who would study the parts by writing them in three different inks—the stringed instruments red, the reed instruments green, and the brass, black. Beethoven's *Ninth Symphony* was to be a mere trifle beside this wonderful overture! This was the culminating point of my absurdities. The public was extraordinarily puzzled by the persistence of the drum player, who had to give a loud beat every four bars, from beginning to end. People grew impatient and finally laughed at the thing as a joke."

It came to the point that his music was generally criticised as being irrational, and it happened in many cases that both libretto and score, which were submitted to publishers, were returned unopencd.

With no income, Wagner turned to *Liszt* for aid: "I should once more be a human being," he wrote, "a man for whom existence would be possible, an artist who would never again in his life ask for a shilling, and would only do his work bravely. Dear Liszt, with some money you will buy me out of slavery! Do you think I am worth that sum as a serf?" E(June, 1848). "I cannot live like a dog. I cannot sleep on straw and drink bad whiskey. I must be coaxed in one way or another if my mind is to accomplish the tremendous task of creating a non-existing world. As the year approaches its close I realize that I shall want much, very much money."

In another letter to Liszt he writes: "You must get me an Erard grand. Write to the widow and tell her that you visit me three times every year and that you must absolutely have a better piano than that old and lame thing in my possession. Tell her a hundred thousand fibs and make her believe that it is for her a point of honor that an Erard should stand in my house. In brief do not think, but act with the impudence of genius. *I must have an Erard.*"

Wagner's Poverty

Another time he begs Liszt to forward to Mme. Wagner (the first) some money to enable her to join him in Zürich. Liszt forwarded to Mme. Wagner 100 Thalers. And in another letter: "If nothing else will answer, you must give a concert 'for an artist in distress.' Consider everything, dear Liszt, and before all manage to send me some money."

"Anyone who has the slightest real knowledge of the nature of my works," he writes to Liszt, "who knows and admires its special distinctive character, must see that a man of my sort can never on any terms consent to treat it as merchandise."

One sees, conceit was not an unknown quantity to Wagner! He was not burdened by bashfulness. On the other hand this unlimited belief in his own merit endowed him with a tenacity able to overcome any obstacle.

Nothing is good or high enough for him. "Padeloup made every effort to acclimatize me in France," he writes, "and I thank him. But no one can become acquainted with me through concerts. I must be introduced at the theater, for to appear properly I need not only singers but scenic effects and the entire dramatic apparatus. In my compositions all the parts are closely related, one conditioned by the others; and if one of these is omitted, the unity of my work suffers. My work, however, will never receive recognition in France. *My music is too German. I strive with all the power given me, to be the child of my own father-land.*"

He was right in that. The reception accorded to *Tannhäuser* in Paris on its first performance proved the truth of his statement. In 1861, through the intercession of the *Princesse Metternich*, the Emperor ordered the production of *Tannhäuser* at the Paris Grand Opera, commanding that the work should be mounted in the most magnificent style and that Wagner should choose his own singers and have as many rehearsals as he saw fit. There were 153 rehearsals in all. The production is said to have cost something like $40,000. He rewrote the opening scene entirely and as a sort of educational campaign published a translation of his libretto with a prefatory explanation of his aims and views. In spite of the elaborate preparations, the failure was one of the greatest on record. Three performances were given, of which it is difficult to say whether the performance was on the stage or in the auditorium, for the uproar in the house drowned whatever sounds came from the stage. The members of the Jockey Club, who were prejudiced against the performance, were armed with shrill whistles, and the din and confusion were appalling.

1869 Wagner was already planning the building of a theater devoted only to the representation of his own works. The cost of the Bayreuth Theatre was originally estimated at 330,000 thalers, and was to be raised upon 1,000 certificates, each entitling the holder to a seat at three performances. As this scheme came to a standstill, it was suggested to found Wagner societies. At last, 28 years after its first conception, August, 1876, the *Ring of the Nibelung* was performed at Bayreuth under the direction of *Hans Richter*. In spite of the sacrifices readily made by each and all of the artists concerned, there was a deficit of $37,500.

At different times I have seen all of Wagner's works performed in Bayreuth. I have also examined the interior of the playhouse, and must readily recognize the great advantages of Wagner's innovations, some of which have been introduced into the most modern theaters, but which we, nevertheless, will summarize, as they are of great importance.

The advantages of the *sunken* and *concealed* orchestra are threefold: musical, dramatic and æsthetic.

Everyone must have noticed that if we listen to music at a certain distance the tones will be somewhat veiled but idealized, and that it is difficult to distinguish by what instrument they are produced. If, however, we go nearer we discover that we mistook the timbre; for instance, piano tones for those of a violin, violoncello for the human voice, etc. At the same time one will notice that before he could determine with certainty the timbre of the sounds they were so full of charm and so mysterious that we were loath to break the strange spell of this incorporeal music. Wagner's sunken orchestra brings about a similar effect. A kind of veil covers the orchestral tone waves, and by this means the excessive sonority of Wagner's instrumentation is muffled and softened. It gains, moreover, in delicacy and harmoniousness as the tones reach the ear, as it were, chemically amalgamated, and we are almost unable to distinguish the elements contained in the fusion. In this way Wagner enriched his orchestral palette with new color effects.

The players of the Bayreuth orchestra were not only hidden from the audience, but the whole disposition of the orchestra was an entire departure from the usual one; they were disposed amphitheatrically. The orchestral arena consists of six steps; upon the upper one are the violins, which can still be seen from the stage; the conductor is still higher, indeed, on the same level with the stage. The noisy brass instruments occupy a space on the lowest step which descends into a kind of grotto spreading under the stage. The sound waves which rush forth from this depression must first strike a large shell that rises above the orchestra, and before they reach the auditor they have lost their violence and roughness. The other instruments are distributed over the intermediate ranges, the violas above, parallel with the violins, then the violoncelli, encircled by the contrabassi, among these the wood instruments between the harps, and then the less important brass instruments. Conductor and players enjoy complete freedom in the choice of their clothing, as they cannot be seen from the public. No evening dress, but shirt sleeves, and often still less.

A still further advantage is that we are spared the by no means æsthetic sight of the conductor exerting himself in the guidance of his host of singers and instrumentalists and reminding us every moment that we are witnessing a mere play.

The complete darkness must still be mentioned. I am not talking here of semi-darkness, but total obscurity, so that only the stage holds the attention of the listeners.

If the physical obscurity of the opera house in Bayreuth compels the attention of the public, the mental gloom of the city of Bayreuth contributes to the same end. The stranger waits with impatience for the performance to begin, not only on account of its merit, but also to escape from the everlasting tediousness of the town.

Of course, that forms only the framework. I do not need to speak of the "picture," as all Wagner's works have been performed everywhere (with the exception of *Parsifal*).

We have seen that Wagner had always to complain about "lack of funds." After his return to Zürich (1850) the question of trying his fortune in America was agitated. The prospect seemed, however, to alarm him. He wrote: "America is a terrible nightmare. If the New York people should ever make up their mind to offer me a considerable sum I should be in the most awful dilemma. If I refused I should have to conceal it from all men, for everyone would charge me in my position with recklessness. Good gracious! Such sums as I may earn in America, *people ought to give me without asking anything in return beyond what I am actually doing*. Besides this I am much better adapted to *spend* 60,000 francs in six months than to *earn* them. The latter I cannot do at all, for it is not my business to earn money, but it is the business of my admirers to give me as much money as I want to do my work in a cheerful mood."

To be sure, an artist has the privilege to be above any monetary consideration, but, especially from the American point of view, it appears inconceivable that this man refused to make any effort to earn his money in a legitimate way, and insisted on obtaining it *as a gift*.

Some of Wagner's views:

"I believe in God, Mozart and Beethoven, and in their disciples and apostles."

"Let me establish first of all the fact that the one true form of music is melody; that without melody music is unthinkable, and that music and melody are inseparable."

"In instrumental music I am a reactionaire, a conservative. I dislike everything that requires a verbal explanation beyond the actual sound." (What would say the partisans of "program music"?)

Monarchy he always considered as the "indispensable center of all social organization."

Religion he loved, but hated priests.

An anecdote:

"When Wagner was conductor of the London Philharmonic concerts, he rehearsed a Beethoven symphony from memory. As Mendelssohn had always led from a score, the directors thought there must be something radically wrong in Wagner's method of procedure, and remonstrated with him so strongly that he promised to conduct from the score at the concert. Accordingly that evening he had a music book on his desk and turned the leaves from time to time as he conducted the symphony. After the concert one of the directors came up to him and said: "Now, Herr Wagner, you must admit that the symphony went much better with the score than without it." Wagner ironically pointed to the score he had used. It was Rossini's *Barber of Seville*.

As most salient elements in Wagner's artistic career we find:

The unshakable faith in his own genius, which was so deep-rooted that no failure—no seemingly insurmountable obstacle—could deflect him from his aims.

His truly radical reforms of the music drama.

The scenic and acoustic innovations of the Bayreuth theater.

The bold adroitness he used to interest people in his own plans.

The "ready pen" which in his hand became a powerful offensive and defensive weapon against his enemies.

The angel-friend, *Franz Liszt*, who with unheard of generosity tried continuously to quench Wagner's inextinguishable thirst and unblushing demand for money—Money—and again MONEY!

A GREAT ARTIST WHOM WE ADMIRE, BUT WHOM WE CANNOT LOVE.

"The Gymnasium of the Soul"

A Musical Education is Essential for All

By Julius Koehl

"It is hard to discover a better method of education than that which the experience of so many ages has evolved; and this may be summed up as consisting in gymnastics for the body and music for the soul." This statement of truth we find in the form of a footnote to Edgar Allan Poe's beautiful essay, entitled "The Colloquy of Monas and Una."

A musical education is not only good for the soul of the individual, but is one of the greatest developers of the mind, character and personality known. Let us see how the study of music may be classified as a mental developer.

1. Mental Development

Any great piano composition will do as an example, but we will use one of the Beethoven Sonatas here as a basis. The many intricacies in rhythm and changes in tempo that we find in these masterpieces make the student shrewd in calculating and in perceiving the relative value of time qualities and their divisions and sub-divisions. No less than *three* of the senses are brought into acute activity during the practice hour—*Sight, Hearing* and *Feeling*. When three of the senses are *centered* on one subject, the result *must be, Concentration*—that greatest of factors, to which all eminent men in all walks of life attribute their success. Then again let us take technique into consideration. Muscle control is nothing else than mental control, because every movement made with the fingers is first prompted by the mind. So you see that serious musical study is bound to be a great developer of the mind, if the student puts the *best* he has into his work while practicing.

2. As a Character Developer

Any student of the piano can talk for hours about the amount of stick-to-itiveness necessary to become a truly fine pianist. Honest, self-criticism is another, "often dormant," quality brought into play. Accuracy, precision and a great deal of "plugging" are necessary when striving for the goal.

If a student brings these finer points of his character into play for six or seven hours daily, he is sure to possess them as a definite and abiding asset when dealing with his fellow-men during the remainder of the day. So you see that music helps to make one a better member of society, of the community, country and world.

3. The Personality

I believe that one's personality reflects one's soul. Edgar Allan Poe writes this about the effect music has upon the soul: "It causes harmony and rhythm to penetrate most intimately into the soul, taking the strongest hold upon it, filling it with beauty and making the man beautiful minded; he will praise and admire the beautiful; will receive it with joy into his soul; will feed upon it, and assimilate his own condition with it." If we possess integrity, a staple character, and a "music-lighted" soul—the result is a charming personality! For proof of this statement, come into contact with any of our really great artists.

Every child should have a proper musical education. It is a parent's duty to the child and to society to see to this. Another point—"Any teacher" *won't do*, to begin with.

When one thinks of the enormous amount of talent lying dormant—yes, perhaps even genius undeveloped—because of inadequate and erroneous instruction, one cannot but feel that Poe's beautiful essay on the importance of a musical education has been written in vain!

Two Songs of Great Wars

A Contrast

Emperor Wilhelm I, thought so much of the value of *Die Wacht am Rhein* in its influence upon the military situation between France and Germany, that he pensioned the composer, Karl Wilhelm, whose version of the song was first sung in 1854. Wilhelm received $700 a year and a fine monument in his native town.

George C. Cohen, American composer of Irish-Catholic descent, wrote *Over There*. In a few months this and subsequent royalties to Uncle Sam for war purposes. Surely the times do change.

The Making of Melodies and Tunes

By PROFESSOR FREDERICK CORDER

of the Royal Academy of Music of London

A witty French philosopher has said that you may be sure that every popular belief is wrong, because it has satisfied the unintelligent majority. Certainly the popular ideas of "musical inspiration" and "the gift of melody" are cases in point, for the belief in these is all but universal, although nothing is easier than to prove their falsity. The fleeting nature of musical sounds prevent the immature intelligence from perceiving that what is true of pictorial verbal art must be equally true of musical art, that if you go back to the beginning of music (which very few do) you find clumsy and crude attempts, which improved with practice and experience, and finally, that it was only natural that melody should be evolved to its fullest glory while yet harmony was in its earliest infancy. These considerations cannot be grasped, I know, by those to whom the word evolution has no meaning—to whom every musical experience is a separate event, unconnected with all others. To such persons it would not seem impossible that a human being brought up alone in a desert island should be capable of producing a poem a painting or a pianoforte prelude. The musician knows that everything that he invents (or thinks that he invents) has a direct and traceable ancestry. Knowing that indisputable fact he yet professes to believe in inspiration, just as all people profess to believe in "luck," though with the vaguest ideas of what they mean by the word. If you really tackle one of these loose-thinking gentry he will say something to this effect:

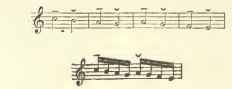
"I don't deny that musical ideas can be invented—ideas of a sort; but the really vital ideas—those that live—come unprompted and spontaneous, and are of quite a different quality from the manufactured article—just as composers themselves are." If you take every statement in this speech and disprove it entirely it is breath wasted. You can show how all Beethoven's ideas were evolved, hammered and chiselled out of inferior material and revised and rewritten till they became splendid; you can show how Wagner's *Prize-song* was deliberately invented to be a counterpoint to the old master singer's theme; you can point to Gounod's *Ave Maria* as a manufactured tune better than any so-called spontaneous production; and, of course, you can instance just as many musicians whose powers developed with painful slowness as you can those who seemed to require no assistance. Your baffled inspirationist will then dart off at a tangent and declare that True Melody is only to be found in the Folk Song, which everyone admits, he says, to be a perfectly spontaneous product. This is tantamount to asserting that Mr. Nobody is a greater genius than Mr. Somebody, an absurd argument. As a matter of fact all tunes, whether the author be known or not, have appeared in countless variants; and the only generalization you can make, upon a really extensive acquaintance with them, is that the later the version the better the tune. This brings us to the point we have to consider.

What is Melody?

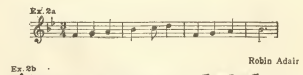
It is curious how difficult the writers of theory books find it to give a definition of this term. They mostly rest content with saying "Notes in succession" or "Notes in well-ordered succession," which conveys no idea to us. The answer is "A *rhythmical* succession of sounds." Without rhythm (*i. e.* pattern) this "succession of notes" is pointless, and the more definite the rhythmic pattern, the more striking is the melody. Melody corresponding to a simple quatrain of verse, having symmetrical accents and phrases, is called a Tune, and is the only kind of music that is complete in itself, provided the end cadence is a Tonic one. Outside this, just as with poetry, there is every variety of irregular stanza—every degree of less definite rhythmic melody, so that at no other stage can you say that an assortment of phrases is a melody, or merely "melodious." I think it is best to keep the term "Tune" for the melody that is as symmetrical as a brick, and the term "Melody" for the less definite kinds—indeed most people instinctively adopt this classification.

Accent in Melody

As regards the accent of music we all know without telling that this must either consist of a stress and a non-stress or a stress and two non-stresses, just as in verse we must have a long and a short foot, or a long and two short feet. Useless to bore us with the Greek terms—to complicate this simple fact by distinguishing between Tambus and Trochee, or between Dactyl, Amphibrach and Anapæst. All that we need to know is which note bears the accent—all that we need to feel is that that accent or pulse must occur like the tick of a pendulum, whether there be one or two non-accents before or after it. One need hardly point out that where the music is quick we measure the accent off with a coarser rule, thus:



Much confusion is caused to the learner of music by there being no constant unit for the measurement of time, the tick of the pendulum being sometimes represented by a whole note or semibreve, and sometimes, by the sixteenth part of this, or semiquaver. But this cannot altogether be avoided, owing to the non-uniformity of speed, which necessitates the shifting of the standard of measurement. The first thing to remember about melody is that though the skeleton of it—the recurring accent—must be regular, we instinctively desire to conceal this by making the subdivision irregular. This irregular subdivision is what we mean by the term rhythm. The most primitive form of tune is a hymn-tune. In this the utmost simplicity is desirable and hardly any artistic embellishment is felt to be in good taste; consequently there is no variety of rhythm, the tune merely follows the accents of the words. But in secular tunes few will be found, even in earliest times, in which variety of pattern is not attempted. Tunes which were of too bald a character at first were soon unconsciously altered and varied, thus:

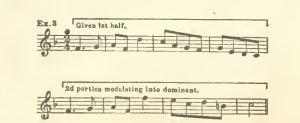


All popular tunes, especially those called Folk-tunes (because their composer is ignored) have undergone this trimming or embellishment, sometimes beginning as hymn tunes and turning into graceful airs or the reverse. *God Save the King* has been so knocked about by different hands and exists in so many shapes that all inquiry into its actual origin is baffled. It would seem to have been only developed from a conventional *Saraband*, an old dance, of which hundreds exist. So when you come down to the bedrock of things you find that we do not invent, we only rearrange. Where invention comes in is at the other end. Out of the well-worn and simple rhythmic, melodic and harmonic material the man of culture and imagination will always be able to astonish the world by producing new effects. Just as Charles Dickens could enchant all hearts and minds in a long series of books with hardly a novel plot or incident, so can Puccini make the dry bones of Italian opera live and seem new, so has Elgar done with *Oratorio* and so will the men of real insight be able to do till the end of time.

I have defined a tune as corresponding to a quatrain of verse. Two points here immediately arise: 1. There are such things as stanzas of 3, 5, or even 6 lines in verse. Is it the same with tunes? Yes, such expansions or contractions of the normal form can occur in music, as in poetry, why not? But 4 lines is the normal, just as duple time is felt to be more normal than triple, the ground-cause being that our heart has two valves and our limbs are all in pairs. 2. The correspondence of verse and music would seem to indicate that the tune and the poetic quatrain must have come into existence together, or at least that the former owed its invention to the latter. History corroborates this. The melody of the early troubadours and music allied to unrhymed verse was almost of necessity shapeless. In the dance there must always perforce have been regularity of accent and an ever-increasing tendency towards the eight-bar period, but in the earliest dances that we can find written down there are sometimes odd departures from the normal, clumsy strains of 7 or 9 measures occurring occasionally, and in the *courante*, or *Coranto*, as we find it used by Bach and others, the dance is in slow triple time, but the last bar in duple, which sounds wrong. Still, this may be a whim of the composers, like when they turned a jig into a fugue; the actual dance may not have had this feature: one cannot tell.

When the Amateur Writes a Tune

When the amateur of to-day writes a tune it is so symmetrical that it suggests the product of a machine, which is pretty much what it really is. The first phrase being given to twenty young composers, the other three phases would probably be furnished with scarcely any difference by any of them; if the first half of the tune were given I should expect to find no difference at all. But this is the best preliminary exercise in composition: given the first half of a tune, to make the obvious second half. There are now numerous books which give such exercises, but I believe that I was the first person to publish one. The next stage would be to furnish a continuation to the given fragment making a cadence in some related key, e. g.:



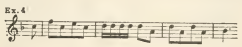
Previous Articles in this Series

[Editor's Note:—Many of The Etude readers who followed Professor Corder's instructive and at the same time always entertaining articles on musical composition will be delighted to have them resumed. There are literally thousands of people who have a strong desire to construct a little musical composition—if they "only knew how to go about it." Professor Corder's articles have been so plain that anyone playing third or fourth grade piano pieces who has had a good drilling in scales and keys should be able to appreciate them. In connection with this course as it has been running in The Etude we can confidently advise a good beginner's harmony, such as that of Preston Ware Orem. Indeed by procuring the preceding and the succeeding articles in connection with self-study in the elements of harmony, many might easily learn enough to essay a few simple pieces. To the one who can compose, but who is not yet sure of his ground, Professor Corder's articles will be found invaluable. The previous articles in this series have been]:

January, 1910—How to Compose.
March—How to Use the Three Chords of the Key, and to Make Cadences.
April—Inversions and Part Writing.
May—The Dominant Seventh.
June—Ornamental Notes.
July—Uncommon Chords.
August—The Minor Key.
September—Part Writing.
December—Borrowed and Fancy Chords.

This would make the given portion become a quarter of the tune instead of half; and now what should we have for the second half? We could have the opening phrase a third time, but this would be dull. Our third phrase would want to be quite new and our fourth could be anything, provided it came back and made a tonic cadence. So you see that far from every tune being an inspiration it has to have a definite, logical shape and this shape cannot vary much, any more than can the shape of a quatrain of verse. A tune will have two phrases, as the quatrain has two rhymes, and these can hardly be disposed in any other order than (1) a, b, a, b; (2) a, b, b, a, or (3) a, a, a, b. The third of these would introduce us to the idea of Sequence in a tune. The popular air, *Marlbrook* or *We Won't Go Home 'Till Morning*, is a typical example. This shape of tune is common in dance music, where invention is rather shunned than sought, *e. g.*:

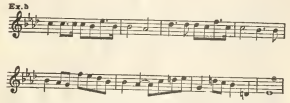
Ex. 4



a well-known Polka, of which I need hardly quote the remainder, it is so trite. It is obvious that by making our end-cadence not a tonic one we can join one tune to another, or one section of tune to another and so make a musical piece of considerable length. Schumann does this; it was his usual method of writing, but it must be owned that it is not a very satisfactory procedure. It prevents continuity of thought and makes the piece seem like a collection of short poems rather than one long one. Is there not a better way?

If we make the separate phrases of a tune not match so precisely a. they do in a folk-song, such as *Home, Sweet Home!* we get at once a superior kind of thing but it at once ceases to be a tune in the old sense. Take Gounod's *Salve, dimora*:

Ex. 5



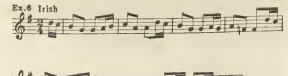
Here is our quatrain, right enough, but the 3d and 4th lines instead of being the mere consequence of the first two show a fresh impulse of invention, which is maintained through the continuation and enhanced by a beautiful counter-melody for a solo violin. The musical mind needs no training to enable it to construct a square tune, but though it may admire a more extended melody, such as the above, it cannot possibly produce or understand how to set about producing one until after considerable musical education. Can anybody tell me who wrote the once popular melody of *Dixie Land?* Its singular rhythmical variety makes me suspect that the words were written to the music (as they certainly were in the English adaptation *In the Strand*) but it is an unique instance of what may be called "extended tune-form" without any repetition. This could never have been made by an untutored negro, though *Old Uncle Ned* and *Why Did My Master Sell Me?* could be, and perhaps were.

Tunes the Result of Variations

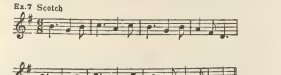
All tunes, then, have been evolved by variation from the simple accents of stress and one or two non-stresses. The variations have been generally influenced by the accent of the words to which the tunes were fitted and these, of course, differ in the various languages. Most English dissyllables have the stress on the first syllable, most French dissyllables have it on the last. Most German and Italian verbs end with a short syllable; most English ones with a long one and Hungarian has accents like no other language. These peculiarities must be reflected in the shape of the tunes. Scotch and Irish folk-songs find their tunes much influenced by the scale of the bagpipe, Welsh ones by the harp, and Swiss ones by the mountain horn on which the "composers" have evolved their phrases.

This is aptly illustrated by the following four tunes, which are not so much local variants of the same tune as local evolutions from the same harmonic species, that simple alternation of Tonic and Dominant harmony which has been the basis of most musical ideas, and always will be.

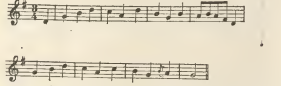
Ex. 6 Irish



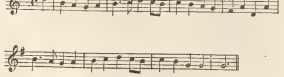
Ex. 7 Scotch



Ex. 8 Welsh



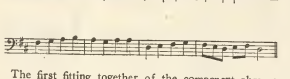
Ex. 9 English



Embellished versions of all these are very numerous, and it is curious to observe how, in some places, a tune has been quite pleasingly elaborated and then has been (presumably by a duller set of minds) made to revert to a balder form, just as has been the case with folk-tales and ballads.

Poetry and music are subject to the same influence—that of the popular imagination, or the lack of it. Given the words, which are often more doggerel, a tune begins by following them slavishly. If it is a good tune it catches on, gets modified to fit other words, maltreated to form a dance or even a hymn! Its best phrase gets annexed by a (frequently unconscious) robber or a plagiarist, and turns up thereafter in the most unexpected situation. How surprised would Beethoven have been to know that his famous tune in the *Finale of the Ninth Symphony*, which took him half his life to write, was practically identical with a troubadour song of the early thirteenth century!

Ex 10



The first fitting together of the component phrases of a tune is so simple a process that it can be achieved by anyone possessing the most elementary form of musicality, and, indeed, achieved better by him or her than by a more educated musician, who would be apt to get an inferior result in the desire of avoiding what has been done ten thousand times before. Publishers know this, and when they want ballads or simple pieces adapted to the comprehension of the great uncultured public for and by which they live they go to the amateur rather than to the instructed composer; to the latter is given the humiliating task of correcting the spelling and bad grammar of his successful rival.

"Jerry Building"

The superior ability of the unsophisticated in the "jerry building" of tunes is also felt by the public; friends always warn the amateur: "If you learn harmony you will lose your gift (!) of melody." And this is perfectly true. When the musician learns the larger delights which his art has to offer he no longer has the inclination—he loses actually the power—to indulge in mere brickmaking. He finds that cadences are the cheapest goods in the market, and he instinctively breaks the corners of all his bricks—thinks of his harmony in gliding inversions instead of bumping root-positions; learns presently to think of his bass as a melody instead of as a series of supports to the structure, and finally gets to think of melody, such as that of Mackenzie's *Benedictus* or Wagner's *Prize Song*, as the model to fix his aims upon—sometimes, it is true, forgetting that the greater should contain the less, and that no man is fit to write a Tone Poem or an Impressionistic Mood Picture (whatever that may be) if he cannot also write a tune.

I know full well it is quite hopeless to reason people out of any belief by exposing its falsity Belief is independent of human reason, the history of many a religious movement shows us that. . If anyone does me the honor to read this article and comprehend the argument it is ten to one he will say, "This man doesn't believe in melody being a gift. Well *I do!*" And he will consider the controversy ended. Allow me to point out that all people call a picture a "creation of the artist" and ignore the ten thousand calculated brush-strokes which brought about the perfect result after perhaps several abortive efforts. That a beautiful female costume is commonly called "a creation," though it has been modified a score of times and required several different hands and minds to accomplish. Still more absurd, that we all think of a man—especially a pronounced individuality—as having been directly created as we know him, instead of having attained to this state from childhood through gradual stages. So we think of the child, and forget that it was erstwhile a repulsive infant, and we think of "dear baby" as "a gift," as the newspapers prettily put it, and ignore his earlier stage.

The unthinking mind dislikes admitting that every effect must have a cause. It is much prettier to think of tunes having been dropped from heaven into any silly mind that would like to have them, than to admit the truth—that we have just imitated other people, as we do all the time; so of course we cherish the idea that music is a gift. After all, it is a harmless belief—except for the person who is trying to learn it.

A Few Thoughts on Technic

By Norman H. Harney

TECHNIC is only a means to an end, but without adequate means no worthy end is ever achieved.

A fourth grade technic playing a third grade piece of music will give your hearers more pleasure than a sixth grade technic struggling with a seventh grade composition.

Technic is one of the few things of which it can truthfully be said, that the longer you have it and the more you use it the better it becomes.

A bird in the hand is worth two in the bush, and a little technic in hand in worth as much as a great deal of it on the player-piano.

The reason side of the art must give so much thought to technic is to enable him in time to play without giving it any thought whatever.

A little technic is a dangerous thing, but it is better than none, and should serve as a stepping-stone to more.

It is well to remember that while the "original cost" in time and labor of a good technic is considerable the "upkeep" is comparatively inexpensive.

A dependable third or fourth grade technic in good working order is more valuable than a sixth or seventh grade technic that sometimes fails to function.

Technic is like money in the bank—a good thing to draw on when you need it. It is unlike money in the bank in this respect, that you can not exhaust it by drawing on it freely and frequently.

Remember, finally, that while you can do nothing without technic it is equally true that with technic alone you will be just as far from artistic success.

Rossini and the Asparagus

By E. diPirani

ROSSINI was one day absorbed in contemplation of all the tempting dainties exhibited in the window of a delicatessen store, as an elegant lady addressed him with the words, "Have I not the pleasure and the honor to speak with the great Maestro Rossini?" "You certainly have, Madame," and in so saying Rossini turned around so as to give the lady the opportunity to study him from every angle. whereupon the facetious maestro said to her: "And now, dear Madame, that you have admired me at your ease, won't you, please, buy me that bundle of wonderful asparagus?" The lady was only too glad to comply with the humorous request.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Missed Lessons

"I am one who gives lessons at the homes of my pupils. In order to benefit pupils who do not feel able to pay tuition in advance by the month or term, I collect fee at every lesson. Although they contract to take one or two lessons a week, yet one of the greatest problems I have had to confront is the 'missed lessons.' Many pupils take advantage of my way of teaching, and seem to think if they do not wish to take a lesson, for any reason whatever, it is all right to call me over the 'phone and tell me not to come. Very often when I am out on the road filling a regular schedule, a lesson period is left vacant. It is too soon to go to the next pupil and too far to go home. So I have to walk the streets, no matter what the weather, until time for the next. I have lost a good deal of tuition in this way, and it does not seem fair to me. If a pupil engages my time so I cannot give it to another ought I not to be paid? It is difficult for me to make good missed lessons, as it makes them come too near together. The pupils seem to think they ought not to pay for missed lessons. Is there no redress?"—M. T.

Paying by the lesson for a given term contracted for is like buying furniture on the instalment plan. It is represented that people would not save the money for furniture if expected to pay in one lump sum, but that they prepare in advance for weekly or monthly payments. This may be true. M. T. does not seem to realize, however, that many teachers have the same trouble even when tuition is paid in a lump sum, either before or after. In any case, however, it is all wrong to make the teacher lose his or her time. If pupils contract for ten hours of lessons at one dollar each, and three lessons are postponed, they do not seem to realize that they are thereby compelling the teacher to give them thirteen hours for the ten dollars. And yet not one of these people would ask the dry goods dealer to give thirteen yards of dress goods for ten dollars at one dollar a yard. It seems impossible for people to learn that music teaching should be regulated by good, honest, commercial principles. Art never has thrived, and never can, except on business principles. Teaching is the business side of the art. When any of these people send a child to college, they never question the advance payment or tuition by the semester, but prepare for it in advance. If the child comes home for a week they do not ask the school to return one week's tuition. The music teacher should have equal consideration. This problem has been discussed for years, but so far as I know, few have gotten any farther with it than you have. Many take a position of independence and maintain it, but there are certain communities where this seems to be difficult. If you could make your pupils come to you it would save you a good deal of time and help you to establish a prestige that would make you more independent. The missed lesson cards, which may be procured from your publisher at slight cost, are very helpful.

What Grade?

"How may I learn the way to determine the grade of a piece?"—L. K.

This is one thing that cannot be done with a measuring rod. Indeed, it is one of the things for which judgment and experience are absolutely necessary. Neither is there any way of laying down definite rules for another to follow in deciding in what grade to place a given composition. There are two general categories that must be considered, the one technical, the other aesthetic. Then from a strictly technical standpoint, players vary so in their abilities, due sometimes to the manner in which they have been taught. Some pupils, for example, are far behind in playing double thirds; and a piece that would be in the fourth grade for one might be in the sixth or seventh for one of the sort just mentioned. This cannot be considered in figuring out a grade of a given piece, but must be considered by the teacher in selecting from a list of pieces. One composition may be very simple and innocent looking, until suddenly a seriously complicated passage confronts you, and may prevent your being able to learn the piece properly for another year or two. The middle portion (to take a familiar example) of Moszkowski's *Serenade in D* is a grade more difficult than the opening and closing sections. There are many more aggravated examples than this. In some of Beethoven's sonatas there will be one simple movement and one, and perhaps two, difficult ones. Furthermore, some compositions that are technically simple, are emotionally very difficult, and can only be attempted by advanced pupils of experience, who have shown themselves capable along this line. Every piece you take must be considered with all of these things in view, if you would determine where it really belongs as to grade of difficulty. Your wisest plan will be to send to the publisher for *A Selected Graded List of Pieces, Studies and Books* (in which there are listed 600 representative pieces) which was prepared by experts who spent months at the task. Use this as a working basis, take note of the pieces with which you are familiar and their grades. add more to your list from it, and gradually you will acquire the experience you desire, and will be able to determine approximately the difficulty of any piece with which you come in contact.

Scales, Scales, Scales

"1. How do you manage scale contests?
"2. How is class work conducted?
"3. What is the best method for grading children? Should the grade cards be given at the end of each month, or at the end of the season.
"4. Should scales in contrary motion be given in connection with practice in similar motion? Is it best to give all the majors before taking up the minors?"—B. C.

1. The scales should be learned for rapidity, equality, smoothness and shading; in single octaves, third, sixth, tenth, and in contrary motion; finally for grouping and accent. Properly qualified judges should be selected, and the pupils should play behind a curtain or out of sight of judges, so that no favoritism can be shown. The pupils should play in rotation, and at the close of the meet the judges will render their decision.

2. In piano study a given number will be assigned for the hour's lesson. If there are four students, each receives fifteen minutes of personal instruction at the keyboard; if six, then there are ten minutes for each. With some famous European teachers taking only the most advanced students, a morning or afternoon would be given up to the lesson with an indefinite number present. Perhaps only one or two would be invited to play, and all would profit by the instruction. Each one was expected to be prepared any time he or she was called upon. I have heard it reported that some whose talent the teacher did not rate very highly were but rarely called upon to play. One musician, who studied harmony in class with a famous European name, told me that the teacher would play a theme over once on the piano, and then ask this or that student to write it on the blackboard, when the lesson would proceed. I asked him what he did in the case of students who were unable to instantly write a melody they heard for the first time. He would ask them to erase the exercise when it was finished, was the reply. I doubt if such methods would "go" in this country.

3. If you use the *Standard Graded Course*, when a pupil has satisfactorily completed any given book, he will be ready to be graded as in that represented by the book to follow. If you do not use this book, you will have to use your judgment as to the point a pupil has reached. I should think it would be better to assign the grade cards at the close of the teaching year.

4. It is a good plan to let the pupil practice contrary motion when learning to play parallel motion. In the first learning of the scales it is better not to confuse pupils' minds with too much, but confine their first practice to major scales only. They will learn the minors better when they know the majors well enough to understand how the minors are derived from them, and their mutual inter-relationship.

Memorizing

"I have a student who is doing first year college work in piano. She is a good student, with the exception of memorizing. She memorizes and plays in concerts without her music, but she says she cannot visualize the notes, but is guided entirely by her fingers. I will appreciate any help you can give."—G. M.

I am afraid you are laboring under the impression that there is one conventional manner of fixing the music in one's head for memorizing. But along this line the great artists have agreed to disagree for many moons. Some say they see the page before them as they progress in their playing. Others declare they would be completely lost if they should try to memorize the notes by the eye. It seems to be a matter of individual temperament. I am inclined to the belief that the process in which the ear and the hands work in conjunction is the most reliable. The brain retains the music long after the music page is forgotten. Indeed, the mind can memorize music of which it has never seen the music, as for example the rote memory of both children and adults. In the latter case many cannot even read the music page. This memory is very reliable, however. To carry in the mind indefinitely the printing of the music page, and many hundreds of pages of them, I should think would be a Herculean task. And yet some maintain that it is the simplest for them individually. Meanwhile I should not insist on the pupil you mention learning to visualize the printed notes, if such is not the manner natural to her. It seems to me that no cut-and-dried manner can be devised for this. The general response of the whole musical system seems to me the best. Leave her to her own devices along this line, for by trying to force her along a line incompatible with Nature's endowments you may do her more harm than good.

From Across the Sea

1. What instruction books should he used with adult beginners?
2. Is it advisable for moderately advanced players to memorize?
3. Is it advisable for beginners to use the metronome?—M. W.

1. There is but little difference between an adult and a child insofar as the absolute beginnings are concerned. Each has to go through the same processes in getting hands and fingers ready for the keyboard, and each must begin with simple exercises and pieces. There is one curious difference between the two, however, in the matter of progress. The matured mentality of the adults will lead them rapidly through the elementary stages, while children will make slow progress at first. Later this condition often is reversed. The fixed muscles and ligaments of the grown-up pupils sometimes come to a sudden stop, as if against a ratchet, and make but slow progress afterwards. The progress of the talented child, however, gathers greater momentum constantly. The *New Beginner's Book* or the *First Steps*, together with the *Standard Graded Course*, are excellent books. When pieces begin to be selected, of course you will need to avoid the little numbers so dear to small children that concern themselves with Dolly's wardrobe, Teddy Bears, etc. Older students do not like such infantile titles. The *Suggestive Studies* of Caroline Norcross is a book designed especially for adults.

2. It is a good plan to introduce memorizing from the start. The longer the pupil waits to begin this the more difficult it seems. At the start it is comparatively easy. Always select the most interesting pieces for this purpose.

3. I have not found it advisable to use the metronome with small beginners. The first use of the metronome is to ascertain the correct tempo of a composition as indicated by the composer. Next it may be used to grade a gradually increasing speed for exercises and etudes. If a student's sense of time is very bad it may sometimes be used in the endeavor to correct this in pieces.

How Much Purpose?

By Thomas Tapper

I

A BANKER, invited by a merchants' club to speak upon Business Development, said so much that should be addressed to music teachers individually and in association that we venture to bring the gist of his talk before the readers of this magazine. The club is of merchants, in a small way, in a city of a few thousand inhabitants. The broker was talking to the average run of small storekeepers.

How much purpose, he began, is there in what you do? Do you store men of this town wait for business to come in at the front door or are you forever planning and working to make it come in at the front door? There is a vast difference between these two conditions. Then, going on to develop this idea of purpose, the broker said this (Note how every word applies to the music teacher).

A year's business is largely accidental unless it is planned a year ahead. Have you ever thought of figuring out how much gross you might do with effort in a year? The average merchant takes business as it comes. Aside from a little advertising, he thinks the very presence of his store building, with its trim windows, will attract customers. It does attract them. But not the one hundred per cent. of customers he should have. Beyond a certain amount of business which he secures more or less automatically there is a large margin he could have if he went out for it.

If you did four thousand dollars gross in your little store last year you must do five or six thousand this next year. Study your town. Learn the number of families in it that should trade with you. Compare this number with that who actually do trade with you. Improve your service to the highest point. Be sure you are an actual service benefit to your town. Then keep on creating ways to secure new business.

II

Does not all this apply to the music-teaching profession?

Inasmuch as business and teaching are synonymous and both aim for service benefit, would it not be worth while to determine in what ways we may increase teaching service?

But in our application of our professional means are we not more or less like the old-fashioned storekeeper who did what business there came in at the front door, but took no active part in stimulating it?

Again, are not the merchant and the music teacher alike in this—that stock, whether of goods or ideas, must be always up to date, always a little better and more attractive than ever before?

Now, if business (including teaching) is service, may we not drop the foolish old idea that it is unprofessional to regard art in the light of business, and so set about doing more teaching (or business) in order to be of more and better service to the community where we labor, as in a vineyard?

There are a few artists and musicians who combat the joining of the word business with any of their professional activities. But most of them are keenly alive to the best interests of themselves. As a matter of fact, it is not until the music teacher appreciates the practical basic business principle in the teaching profession that much more than accidental service can be rendered. Music is a human necessity. If you can teach it well you fulfill a decided want. If you are sufficiently organized to enlarge your teaching field, doing your work well and efficiently, you are certainly a public benefactor.

The banker said another thing to the Merchants' Club which seems worth while quoting:

"Don't fail to read the special journal that comes nearest to your line of activity. In fact you cannot be a real up-to-date merchant and omit that reading.

It is so in the music-teaching profession. The professional journal is an essential part of your actual tool equipment. It is as indispensible as reference or text-books, for it contains the best current thought. The music journal is the advanced sheets of all new music books of another decade.

Hence this order of thought cannot be found in books. The pages of this magazine, for example, are a university training in the best that men and women are thinking and saying about music as a professional activity. Here we meet distinguished artists and writers *who foregather nowhere else.* They do not speak casually, but in the most careful and studied manner, so that we may receive from them the very best they have to offer.

J. FRANK FRYSINGER EDWARD F. LAUBIN ALBERT L. NORRIS

ETUDE Prize Contest

WE take pleasure in announcing that the final awards have been made in the contest recently concluded. The labors of the judges in connection with this contest were unusually heavy, since over eleven hundred manuscripts were received, representing composers from all portions of the United States and from abroad. The interest shown in this contest has been a source of much gratification.

The general excellence of the manuscripts submitted was noteworthy, and the decided improvement was noted in the technical details of composition. A large number of manuscripts survived the various siftings and were reserved for the final adjudications.

We wish to take this opportunity of thanking all of our friends who became participants in the contest and to congratulate those to whom the final awards were made.

Among the prize winners in the various classes are: Albert Locke Norris, of Northampton, Mass.; Edward F. Laubin, of Hartford, Conn.; Ernest R. Kroeger, of St. Louis, Mo.; J. A. Fermandez, of Mexico City, Mex.; Irene Marschand Ritter, of Philadelphia; Wallace A. Johnson, of Pasadena, Cal.; Mary Helen Brown, of Short Hills, N. J.; J. Frank Frysinger, of Rock Island, Ill.; Theodore Dutton, of Brooklyn, N. Y.; Lily Strickland, of New York City.

Three of the prize-winning compositions will be found in this issue of THE ETUDE together with portraits and sketches of their composers. Other prize-winning compositions will appear in later editions.

J. FRANK FRYSINGER

J. FRANK FRYSINGER, organist and composer, was born at Hanover, Penna., in 1878. He began to study music at the age of eight. He studied with F. W. Wolf, Baltimore; S. Camillo Engel, Edgar Stillman Kelly, Richard Burmeister, Ralph Kinder, W. Wolstenholme and W. A. Boyd, London, and Dr. Hugh A. Clarke, Philadelphia. He has held many important positions: Director of Hood College, Conservatory of Music, Frederick, Md.; head of organ department, University School of Music, Lincoln, Neb., and organist at prominent churches in these localities; has played, by official appointment, a recital at the Jamestown Exposition; also received appointment to give recitals at the Panama Exposition; recitals at Chautauqua, and one hundred and thirty-eight recitals at Lincoln, Neb. Over one hundred published compositions for the organ, piano and voice have been played and sung all over the world. Mr. Frysinger's prize-winning composition, *Dance of the Dewdrops,* will be found in this issue.

ALBERT LOCKE NORRIS

ALBERT LOCKE NORRIS, organist and composer, was born at Glen Falls, N. Y. At the age of fifteen he was appointed to his first organ position at the Glen Falls Methodist Church. Later, Mr. Norris went to New York and studied with Prof. Robinson. Subsequently he became a pupil of George Coleman Gow (professor of music at Vassar) and Dr. Blodgett. He grew very much interested in the fundamentals of study and pedagogy, and went to Berlin and to Leipzig to investigate the methods in use at the foreign conservatories. Upon his return he published a book for beginners in music, which has been very successful. He has composed a number of melodious pieces for the piano and for the organ. Mr. Norris' prize-winning composition, *Désir d'Amour,* will be found in this issue.

EDWARD F. LAUBIN

EDWARD F. LAUBIN, organist, composer and teacher, was born in Hartford, Conn. He studied with Julius Baier, N. H. Allen and T. P. Warren, afterwards becoming a student at the Royal Conservatory of Music at Leipzig. He has held many important positions as organist and choir director. In 1911 he accepted the position of organist and choirmaster at the Asylum Hill Congregational Church at Hartford, Conn. The monthly musical services at this church have become well and favorably known throughout New England. Mr. Laubin is Director of the Treble Clef of Hartford, and the Choral Society of New Britain, Conn. Mr. Laubin's prize-winning composition, *Twilight,* will be found in this issue.

Over-Ambitious Efforts

By T. McLeod

IN your practice it is often well to try music that is just a wee bit too difficult. But when you are playing for an audience, no matter how large or how small, keep your program well within the compass of your powers. You will gain in ease by looking out for this point, for when you are playing music that is out of your proper capacity you will be a prey to uneasiness, and, if you should make a mistake, it will be hard for you to catch yourself up again.

Also, when you are playing music that taxes your technic, it will be harder for you to do justice to the meaning and intention of the composer. And this is an injustice which none of us would willingly do. You will find that your playing will give more genuine pleasure if you are quite at your ease in the delivery of your pieces. Better a comparatively simple composition well rendered than a more difficult one played raggedly and with evident effort.

There is a large repertoire of music to choose from, music that will give you pleasure to study and play, and your audience pleasure to hear. And beware how large a part mere personal ambition holds in your playing. If you merely wish to show how finely YOU can perform, regardless of anything else, you are in the class with the juggler throwing glass balls up in the air and catching them behind his back. This, in itself is not art, but mechanics.

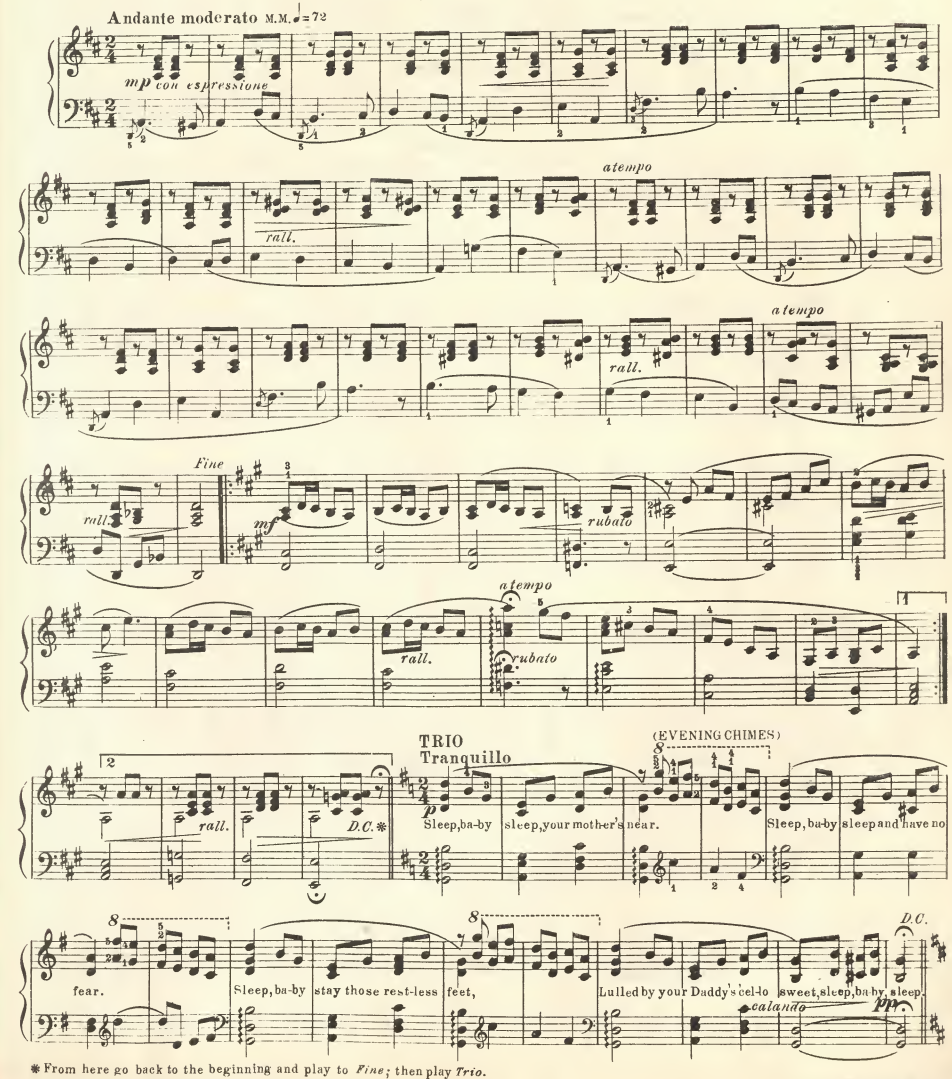
Be content, therefore, to play music for the pleasure of the listener—not to exploit your technic. And the chances are that you—as well as your audience—will get more joy and progress out of music than if you made a "stunt" of it instead of an art.

MELODY AT DUSK

"The 'cello throbs its brooding song
While Baby sinks to sleep."

FREDERICK KEATS

A very entertaining characteristic piece, with chime effects, and 'cello solo. Grade 3



* From here go back to the beginning and play to *Fine;* then play *Trio.*

Prize Composition Etude Contest

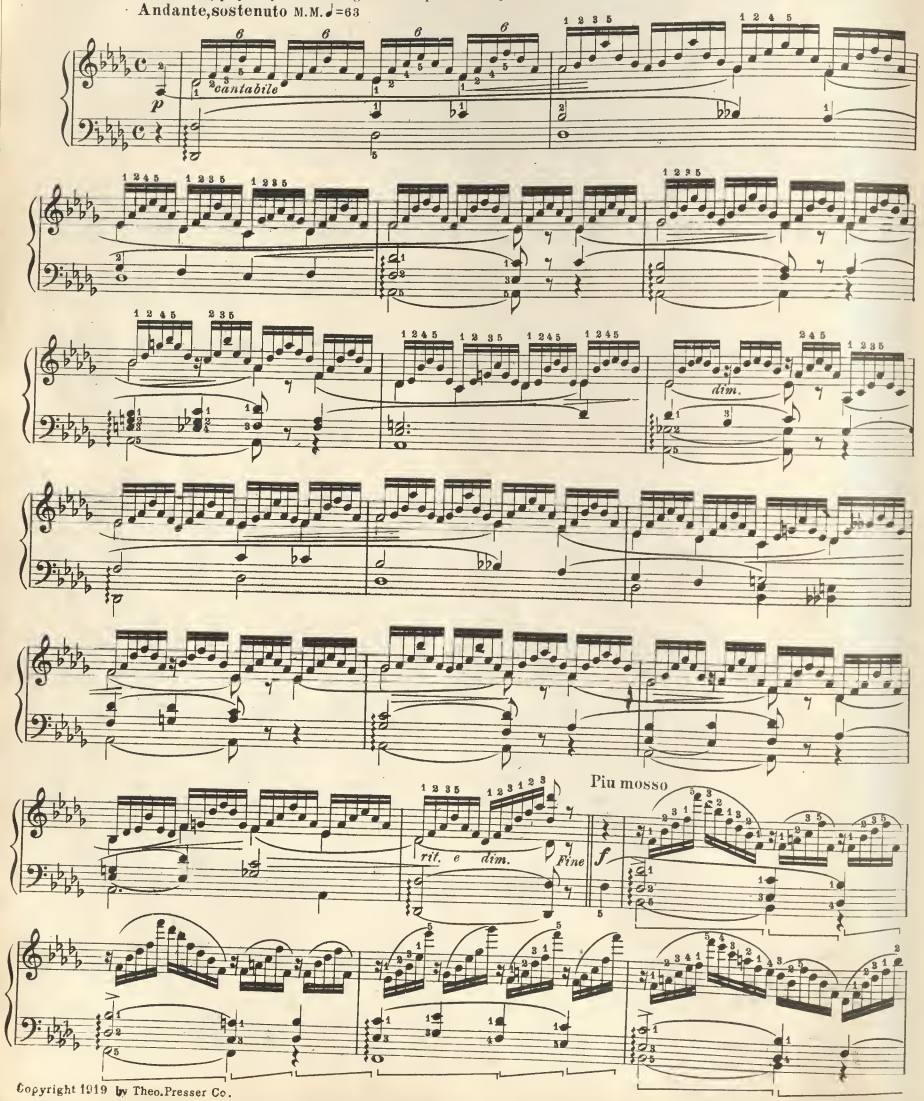
TWILIGHT

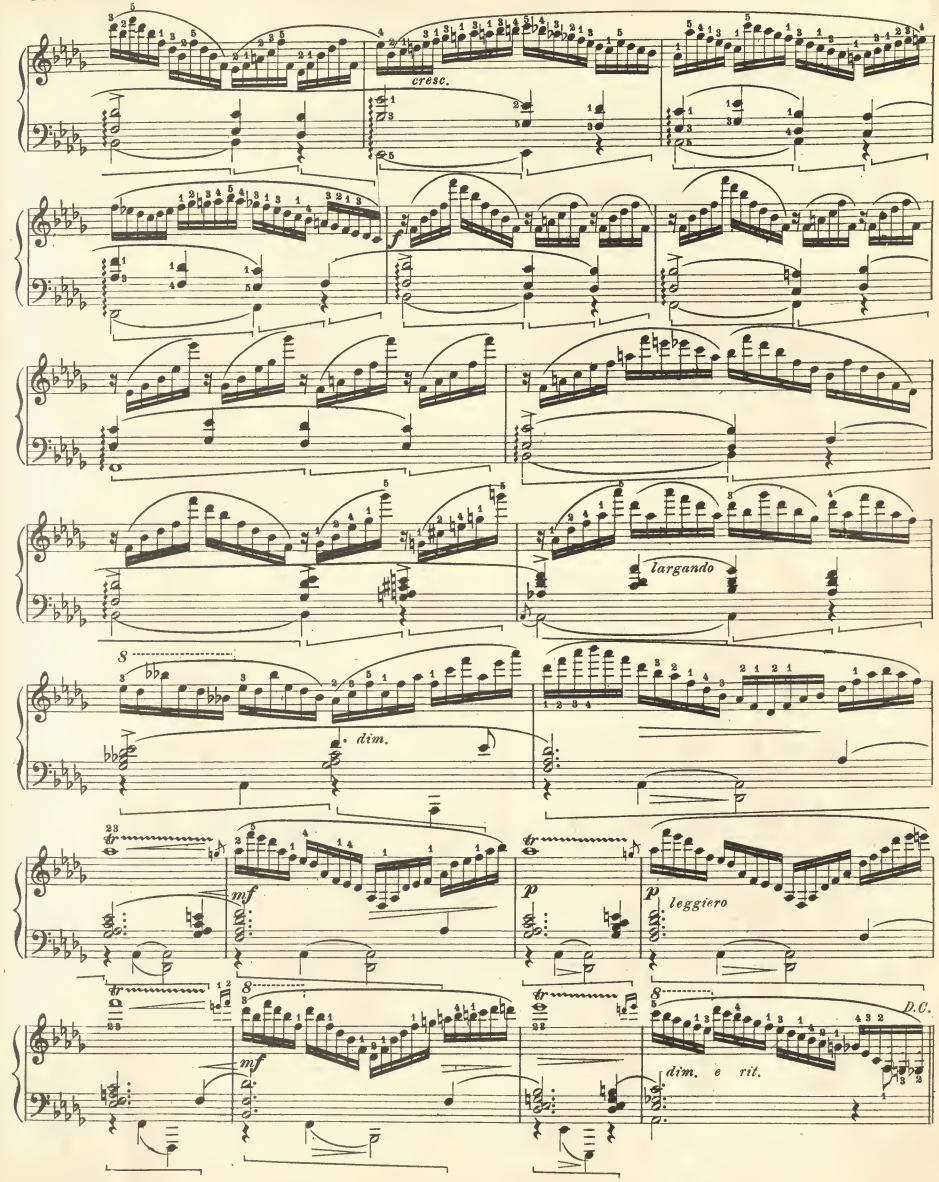
LE CREPUSCULE

EDWARD F. LAUBIN

A fine example of a melody played by the thumb against a harp-like accompaniment. Accent these figures as sextolets, not triplets. Grade 6.

Andante, sostenuto M.M. ♩=63





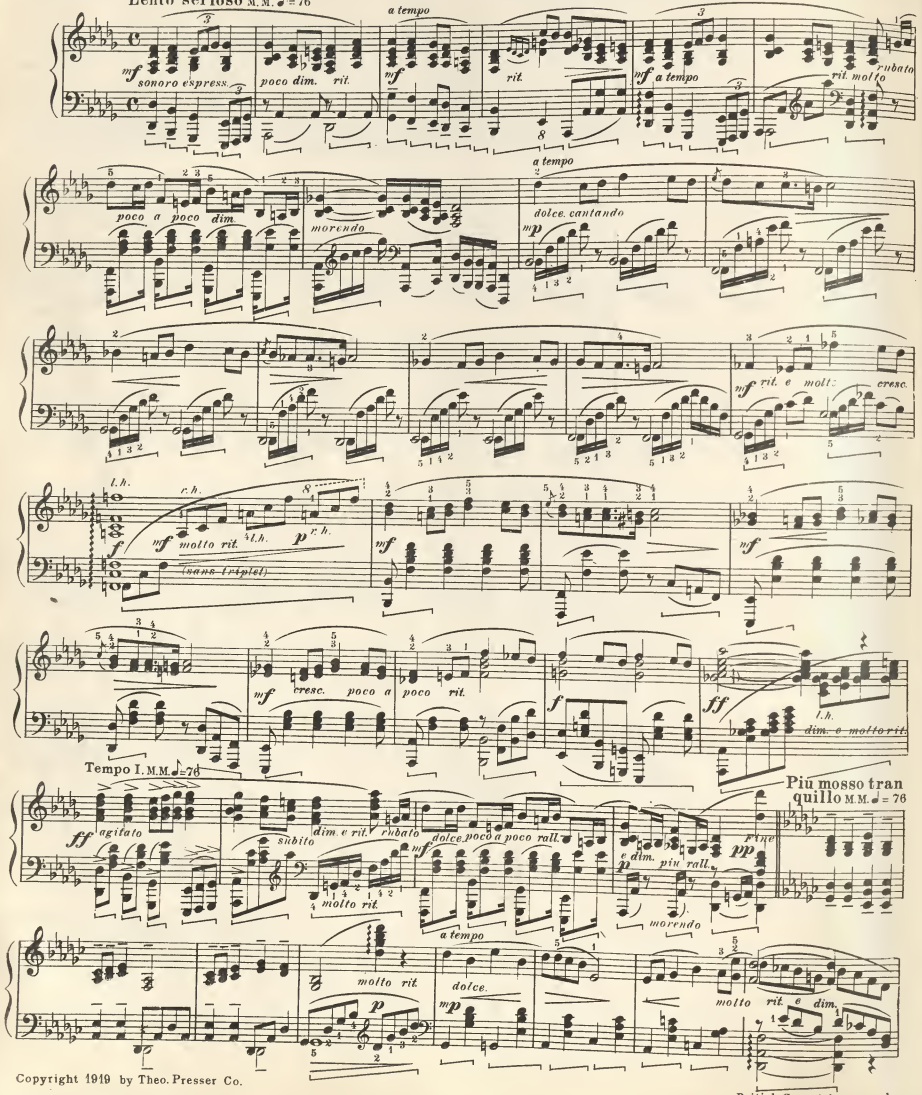
DESIR D'AMOUR

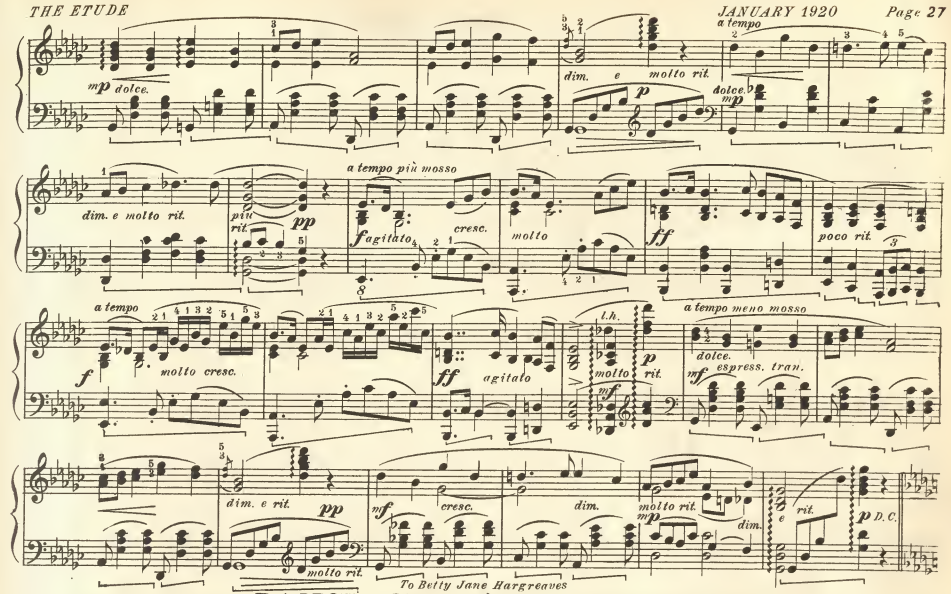
ROMANCE

Prize Composition Etude Contest

An expressive and well-balanced *song without words*. A fine study in tone production and the use of the pedal. Grade 5.

ALBERT LOCKE NORRIS, Op. 42





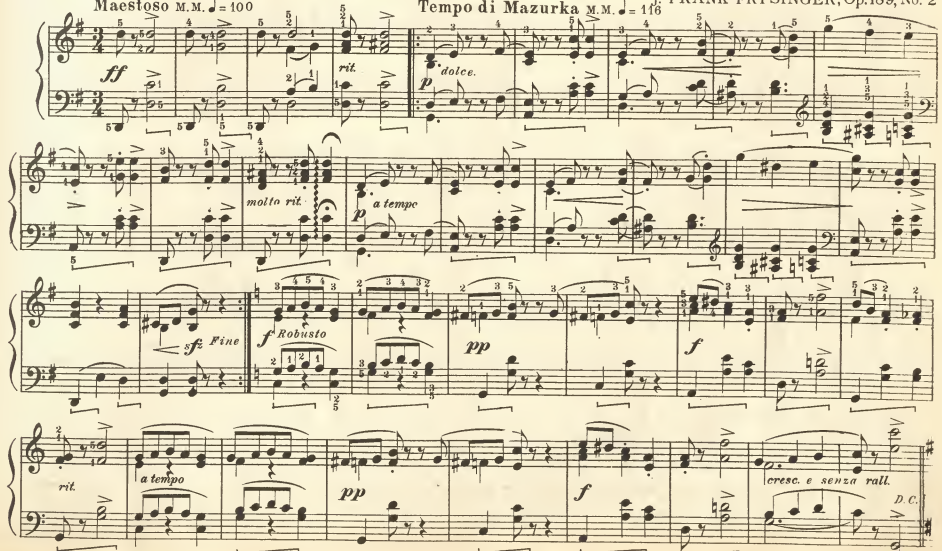
To Betty Jane Hargreaves

Prize Composition Etude Contest

DANCE OF THE DEWDROPS

A charming little fancy dance, richly harmonized. Further mention of Mr. Frysinger and his work will be found on another page. Grade 3.

J. FRANK FRYSINGER, Op. 189, No. 2



WITH THE CROWD

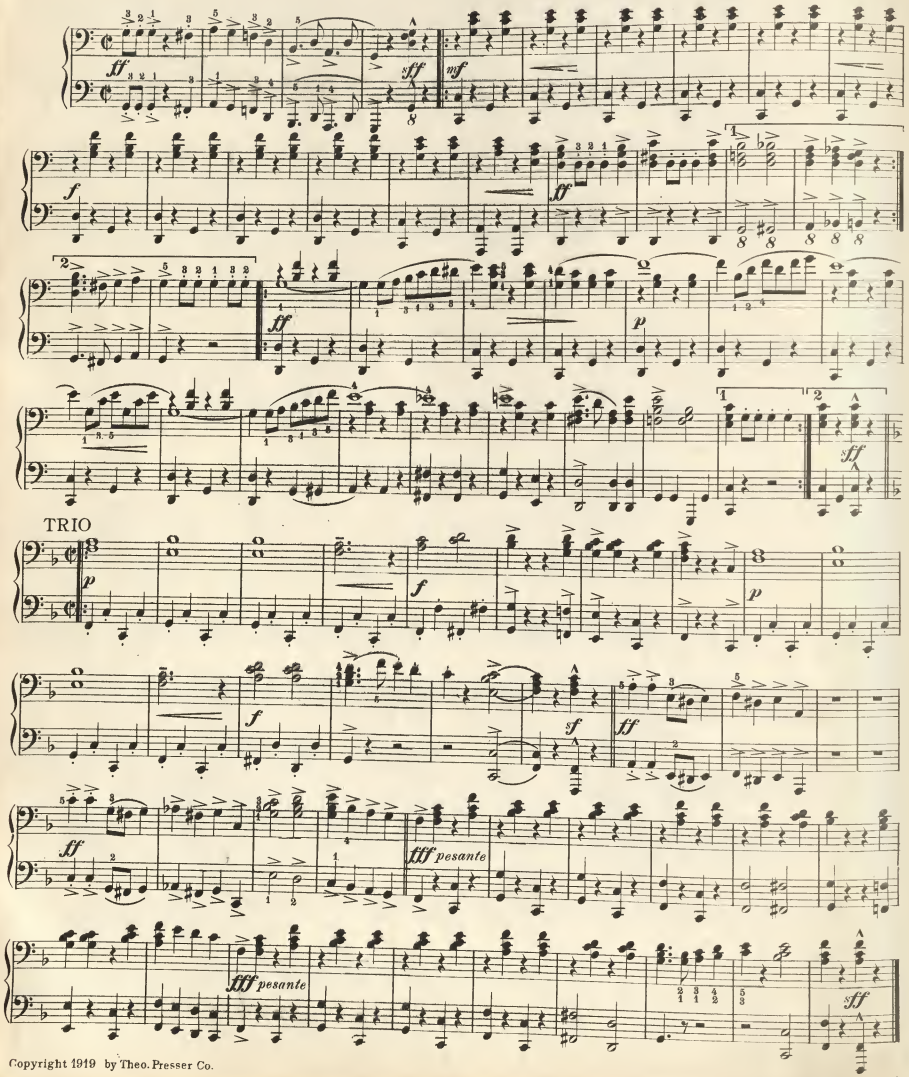
March

A jolly march movement by a popular writer. Brilliant, but easy to play.

CHAS. LINDSAY

Vivace M.M. ♩ = 126

SECONDO



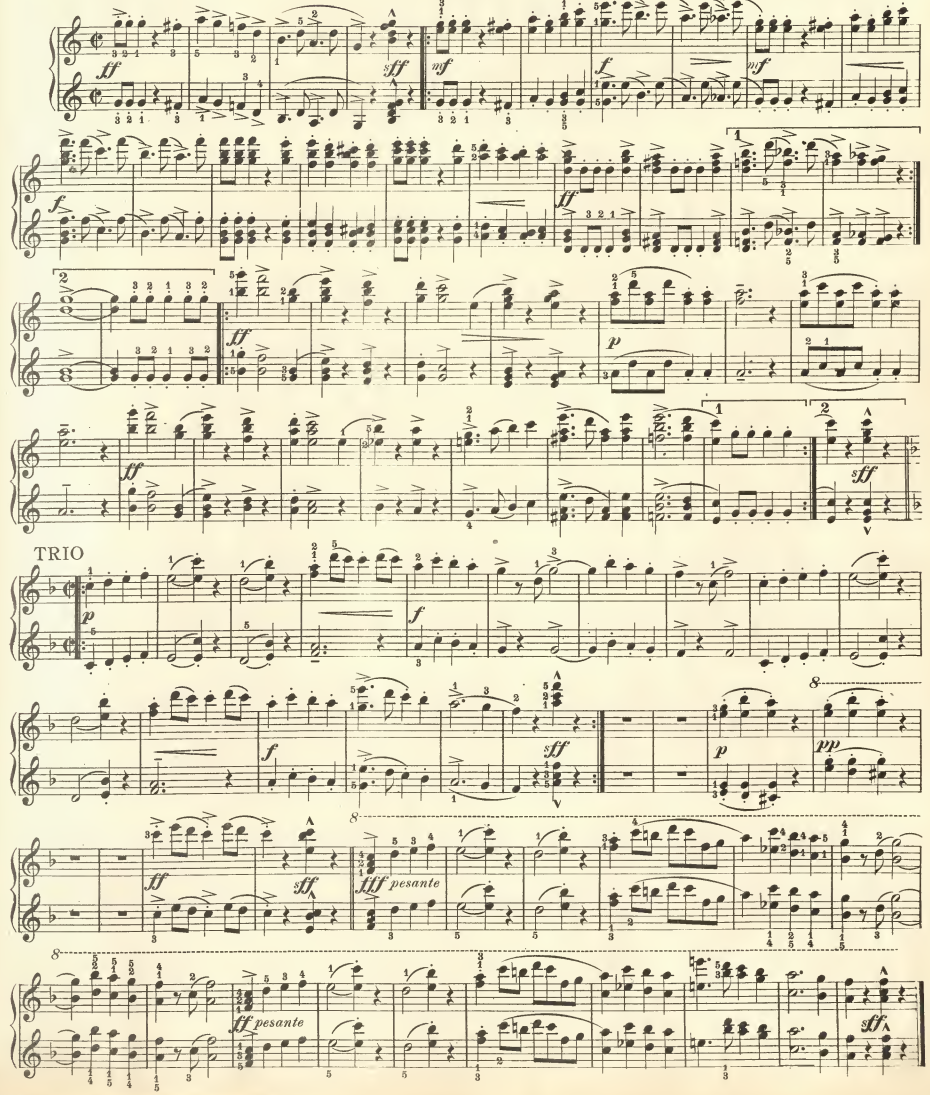
WITH THE CROWD

March

CHAS. LINDSAY

Vivace M.M. ♩ = 126

PRIMO

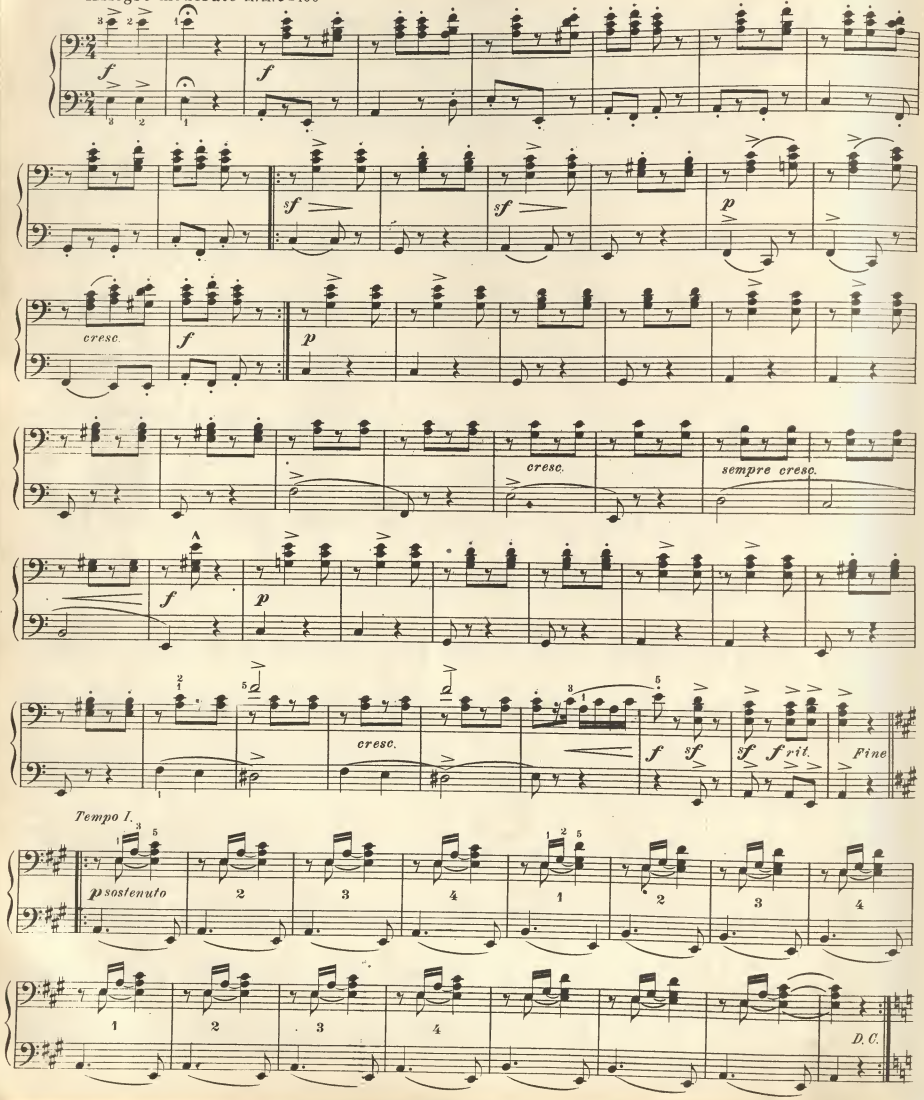


HUNGARIAN MARCH

SECONDO

A real four-hand piece, not an arrangement, by a modern French writer, well made and characteristic.

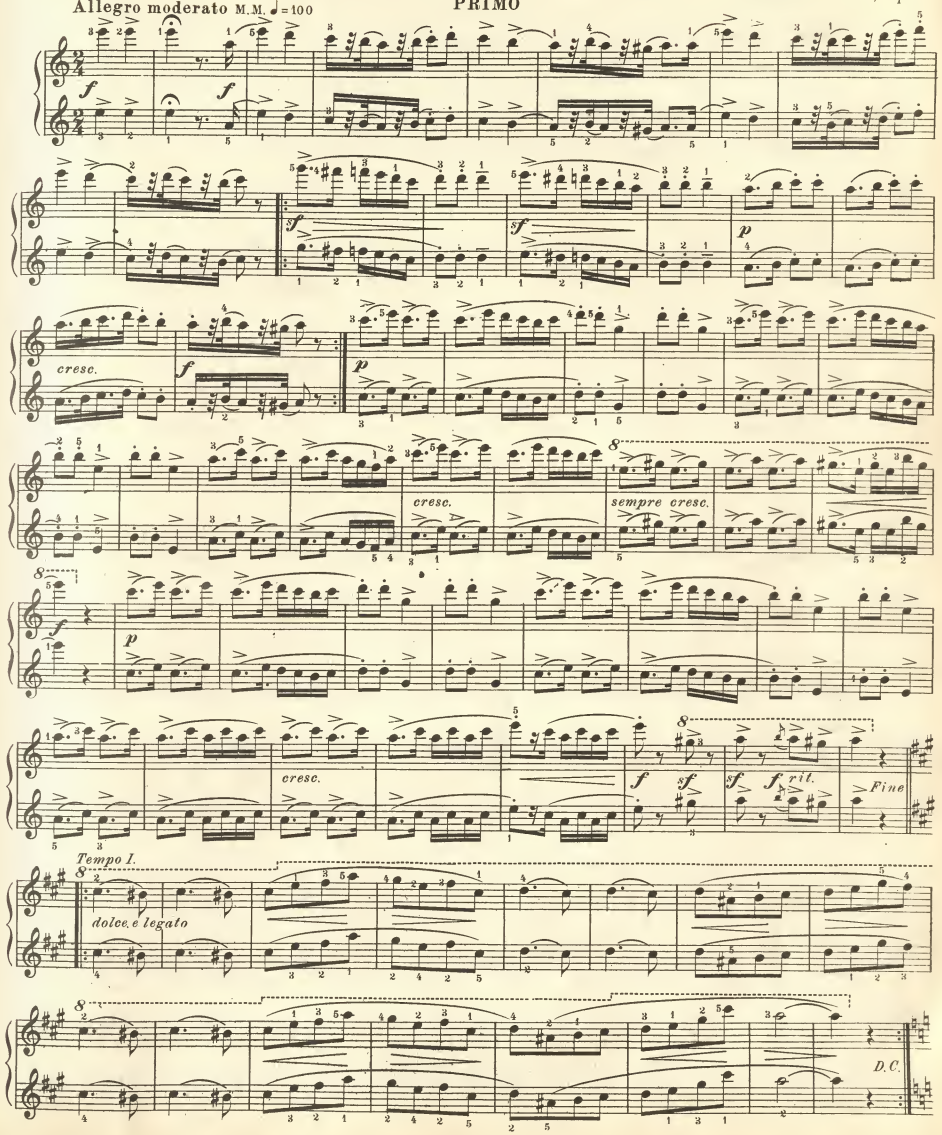
HENRI D'AUBEL, Op. 80



HUNGARIAN MARCH

PRIMO

HENRI D'AUBEL, Op. 80

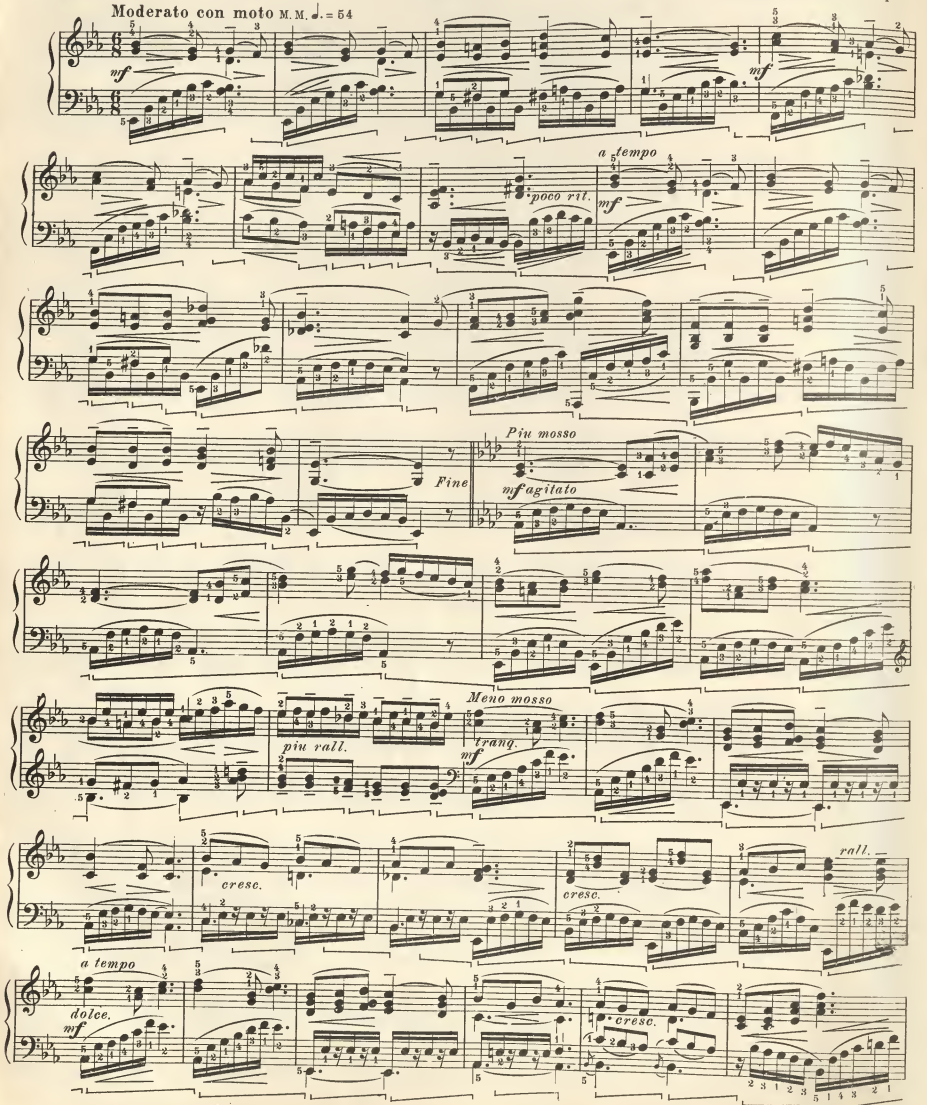


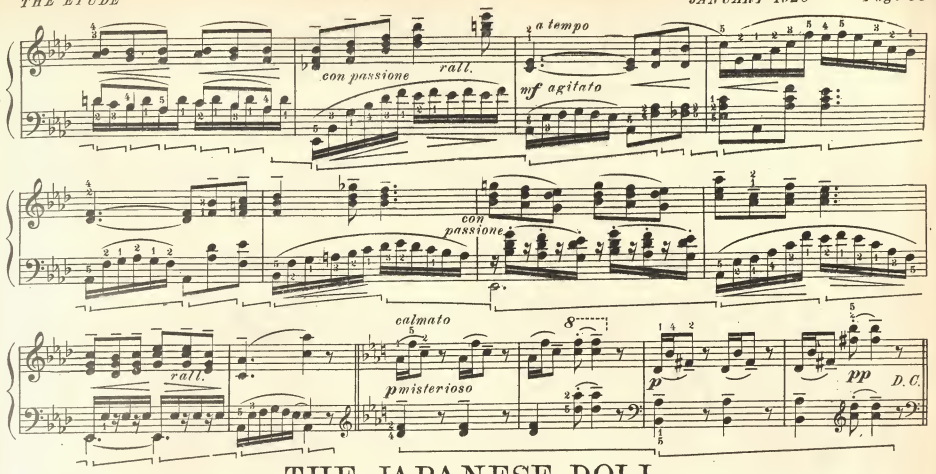
A RIVER ROMANCE

BARCAROLLE

A graceful *boat song* with many excellent study features. Good for recital use. Grade 4.

ERNST C. KROHN, Op. 11

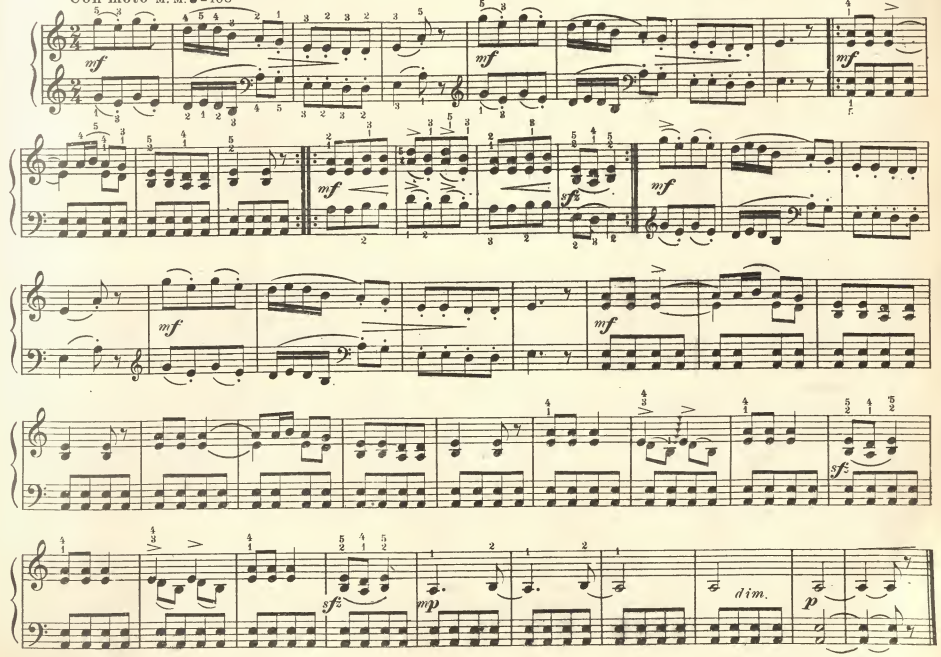




THE JAPANESE DOLL

A clever little characteristic piece. Note the quaint effect of the consecutive 4ths in the right hand part. Grade 2½.

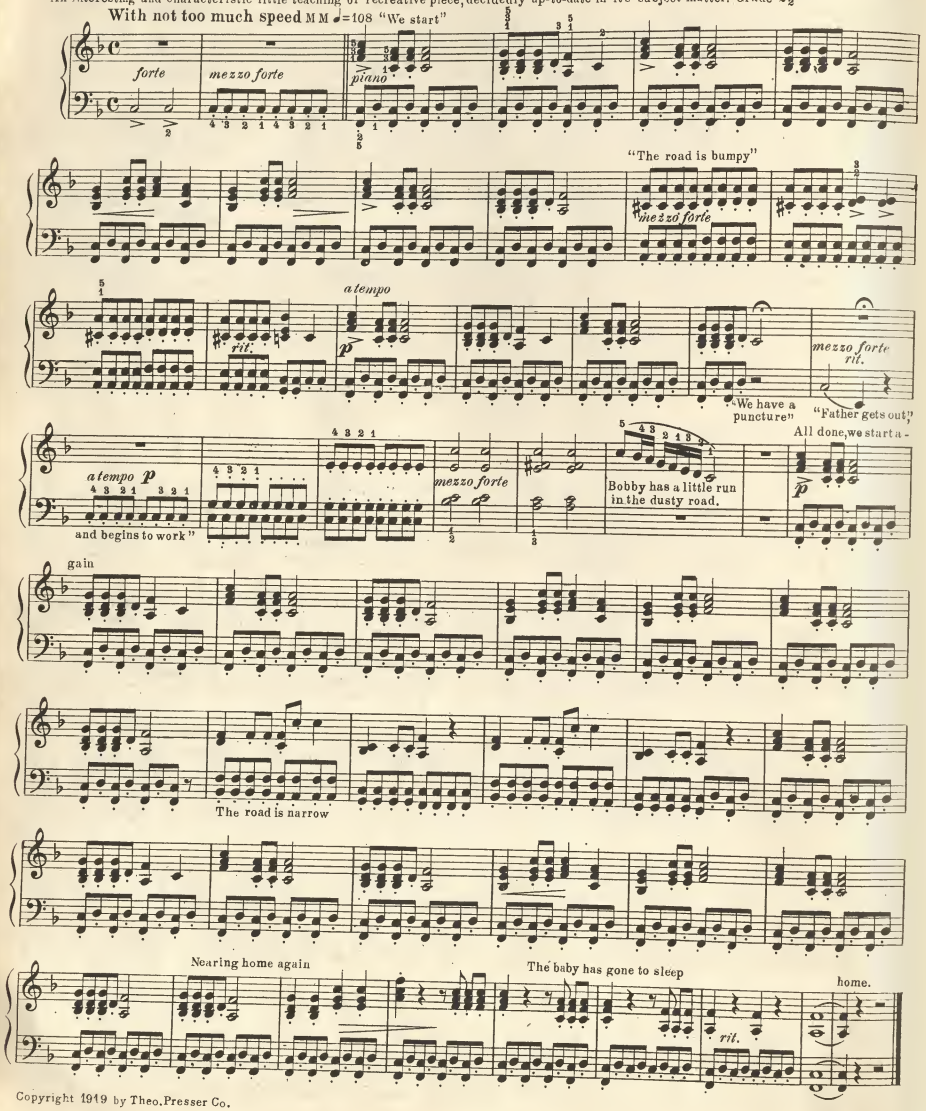
E. R. KROEGER



OUR AUTOMOBILE RIDE

BERTA HECKER

An interesting and characteristic little teaching or recreative piece, decidedly up-to-date in its subject matter. Grade 2½



THE ETUDE MULTUM IN PARVO

Everybody likes short articles embracing distinct, helpful, informative ideas. We often wish when we see an otherwise excellent article, that we might put it under a kind of editorial press and squeeze out one-half of the words. THE ETUDE invites contributions for this page,—contributions with real ideas and real information with the useless words squeezed out. Lots of thousand-word articles could be written in two hundred or one hundred words if the writers were skilful enough.

Opera Idols

But oh the smell of that jasmine flower,
And oh the music, and oh the way,
That voice rang out from the donjon tower,
Non te scordar di me! Non te scordar di me!
And Mario could soothe with a tenor note the Souls in Purgatory!

You know the old Meredith poem that all elocutionists of thirty years ago used for the exposition of their hysterial art? You remember the thrill that was supposed to come when the lines told of how Mario sang from the tower, and some village tenor, carefully hidden behind the parlor door, broke out into the *Miserere* from *Trovatore*?

Ah Che La Morte

Who, then, was Mario? What! you don't know Mario? In his day he was as well known as any tenor of the past or present. The great Mario—the handsome Mario with the golden voice and the accomplished manners! It was Mario whom all the ladies in crinoline adored. It was Mario who set hearts a-fluttering from L all the way back to X 99 in the gallery. Mario was not only a great singer, but a kind of operatic matinee idol. Grisi, who sang at the Academy at the same time with him, was reported in love with the tenor; but so were others who had never met him—would never meet him. Indeed, one of his admirers came to the opera every night and sat in the same place until Grisi went on the stage, every time with a scowl of rage on her countenance. This admirer had formerly paid theatrical court to Charles Kean, but on meeting him was disillusioned and turned to a new idol.

The history of these mysterious theatrical affections can never be written. All artists know that they exist. Many receive the most endearing letters from admirers whom they will never even see. Perhaps it is best that the beautiful illusion of the stage, the romance, the picture beyond the proscenium shall never be broken. We knew of one artist who received a bunch of violets from an unknown admirer before every performance. He never had the slightest clue to who the donor might be, but the violets came as regularly as clock work. Then the violets suddenly stopped—why, no one ever knew. Did the mysterious admirer die? Did the artist do something on the stage to spoil the illusion? Did the affection just flicker out like some smouldering flame? Who knows?

Pay Attention

By Elise van Marck

Most of us go through life like a child with its head turned to look over its shoulder. When we stumble, we are rather surprised, just as the child is. The fact is that it is impossible to understand any problem acutely, if we give only half our mind to it.

Pay attention is a good slogan. The problem confronting us is well on to being solved, if we pay attention to it and not allow any extraneous matter to divide that attention.

Resolutions and Resolution

By Thomas B. Empire

New Year resolutions are a standing joke. Not because we make them—that isn't where the smile comes in—but because we break them. If we could keep even half of our high and lofty resolutions they would become a subject for epic poetry of the most heroic kind.

It is easy to make resolutions. (This is why we do it.) And it is even easier to break them. (This is why we do it.) The hard thing is to have sufficient *resolution* to keep our resolutions. Just the difference of one final "s."

Who was it who said that nothing—no, absolutely NOTHING should interfere with practice for the next twelvemonth? Who was it who foreswore professional jealousy?—unpunctuality at lessons?—carelessness in teaching and study? It's up to you—you can make these resolutions peter out till they are food for the joke-twirler. Or, conversely, you can make them march to a stirring strain. All you need is a little RESOLUTION to keep that little resolution. There's the trick!

What is Regular Beating?

By Michael Q. Ryan

The child mind is a comparative mind. In order to lead it to see new things we must hold up old things for comparison. For instance, if you are trying to let the little one know what regular timekeeping is, he must think of things that beat regularly.

Here are some comparisons that I have used:

The clock.
The sound of soldiers' feet when marching.
The mill wheel going around.
The beating of the pulse or a drum.

Little Helps to Memory of Signatures

By G. H. Konarsky

Order of the "Sharp" Keys:
Go Dig And Earn Bread First
Order of the "Flat" Keys:
Farmer Boys Eat Apple Dumplings Greedily
Order in which the sharps enter the signatures:
Frosty Christmas Gives Delight And Entertains Babies
Order in which the flats enter the signatures:
Boys Eat Apple Dumplings, Grapes, Candy, Fruit

Father Gets In Some Fine Work

By L. D. Eichhorn

"If I can't sing in the duet, I'll—not—sing—in—the—chorus."

These words were spoken staccato spiritoso by a very little girl. She had been chosen by her teacher to have a special part in a school entertainment. Then she became ill and was necessarily absent from several rehearsals. The teacher, therefore, found it expedient to select another girl for the part in question. On her return to school, this was carefully explained to Alice with the request that she sing only in the chorus.

Reaching home, the spirited little eight-year-old told mother all about it and delivered her ultimatum in the words above quoted.

When father came home and heard the story, he *also* ultimatumed, declaring to his highly temperamental daughter: "O yes, Alice, you—will—sing—in—the—chorus."

Relating the incident to a friend, her father added: "I think Alice will be an artist!"

Utilizing Spare Moments

By H. Timerman

It often happens that owing to a press of engagements one is tempted to let the day go past without practicing. With a look at the clock one is apt to say: "No use trying to do any practice to-day. At most I'll only get in fifteen minutes or so, and what good is that? Barely time to limber up my fingers." And so an excellent opportunity to brace up the weak spots in one's technique is lost. For while fifteen minutes, true enough, are of little account when applied to the things one does well—or to the daily practice routine—fifteen minutes rightly used can be made of inestimable value.

If on the days when you are too rushed to do any real practice you will devote your spare moments to conscientious work on the thing you do *least well*, you will find yourself gradually conquering difficulties which now fill you with apprehension. Octaves, perhaps, are your particular "bête noire;" or chromatic scales. If you are a violinist, your special failing is probably passages in springing bow or two-octave glissandos. Whatever the difficulty, however, work at it a bit every day. For in the words of Shakespeare, "Many strokes, though with a little ax, will fell the stoutest-hearted oak."

Try This on Your Chauffeur

By Sarah E. Hitchcock

The boy who likes to drive his car may play his scales "in low" (lento), "in intermediate" (moderato), and "in high" (allegro). He notes involuntarily anything wrong with the regular purr of his motor; he must listen as keenly for an irregular rhythm in keyboard exercises. He must know that all good sight readers keep their eyes "fifty feet ahead"—or at least several measures! He must not exceed the speed limit set by the metronome. And if he anticipates an "exhibition run" on his recital piece, he must give his little racer a general overhauling inside and a new polish outside. Encourage him to appreciate a machine of standard make: Chopin for luxury, MacDowell for high power, Grainger for speed, etc. Don't let him waste good gasoline on flivver ragtime.

The Fingers That Failed

By Arthur S. Garbett

Ten little fingers from practice in decline;
One struck a wrong note and then there were nine.

Nine little fingers failed to concentrate,
One struck two keys at once and then there were eight.

Eight little fingers to desperation driven,
One lagged behind the rest and then there were seven.

Seven little fingers in an awful fix,
One failed to cross the thumb and then there were six.

Six little fingers too scared to be alive,
One bent the knuckle back and then there were five.

Five little fingers, wishing they were more,
One split his finger nail and then there were four.

Four little fingers in the scale of D,
One hit a G sharp and then there were three.

Three little fingers, feeling all too few,
Failed to play a triplet and then there were two.

Two little fingers, far too stiff to run,
Couldn't play in octaves and so there was one.

One little finger, bereaved and all alone,
Slipped beneath the keyboard and then there were none.

If your hands you would preserve from
such a dismal fate,
Practice, practice, every day, and *learn to concentrate.*

The Brunswick

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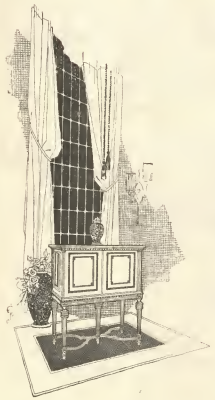

Rare indeed are these Brunswick Phonograph Models De Luxe — reproductions reminiscent of bygone centuries. Where period furniture is used they play distinct roles in the composition of the decorative scheme. In Brunswick De Luxe Cabinets we are not denied our art heritages, for by them is reflected the Italy of the Renaissance, the France of the Louis, the England of Fine Furniture.

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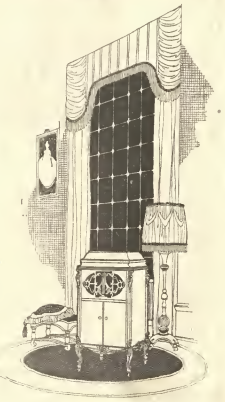


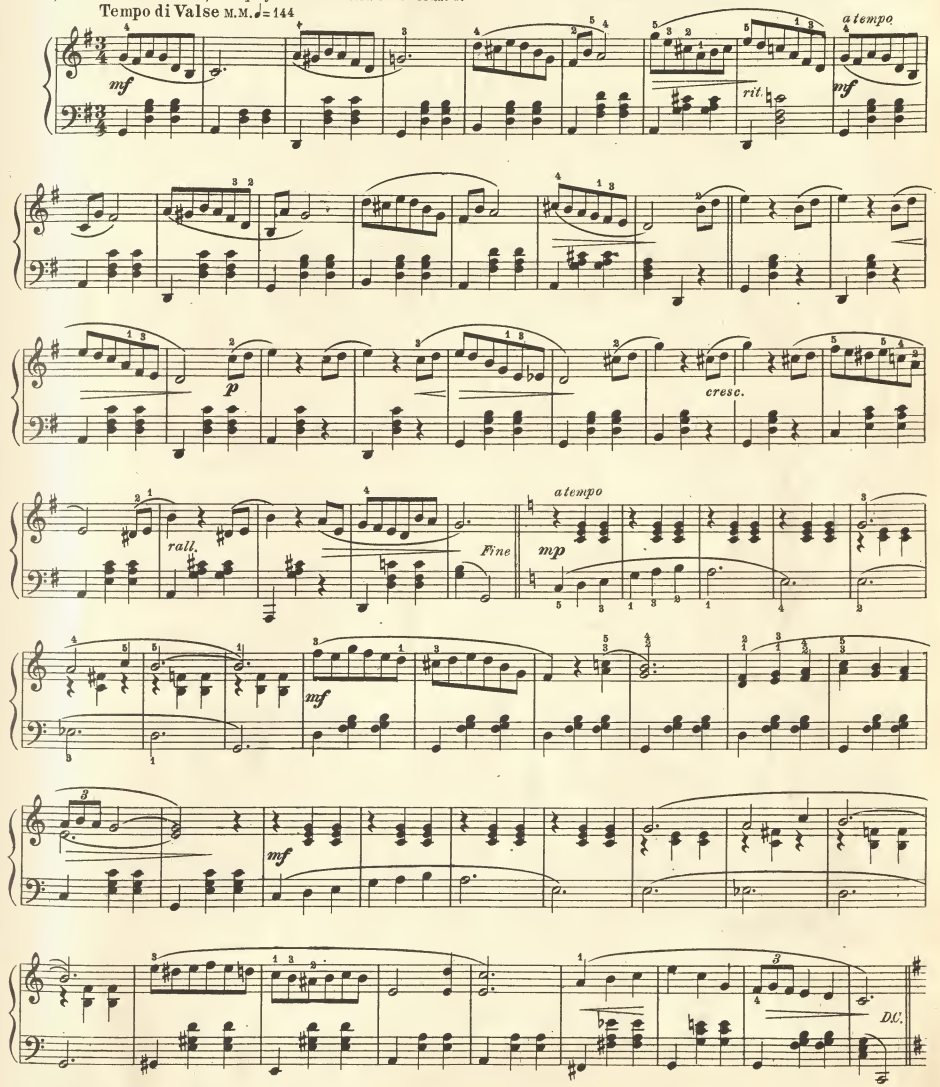
THE NYMPH

WALTZ

M.L. PRESTON

A graceful waltz movement, to be played in rather slow time. Grade 3.

Tempo di Valse M.M. ♩= 144



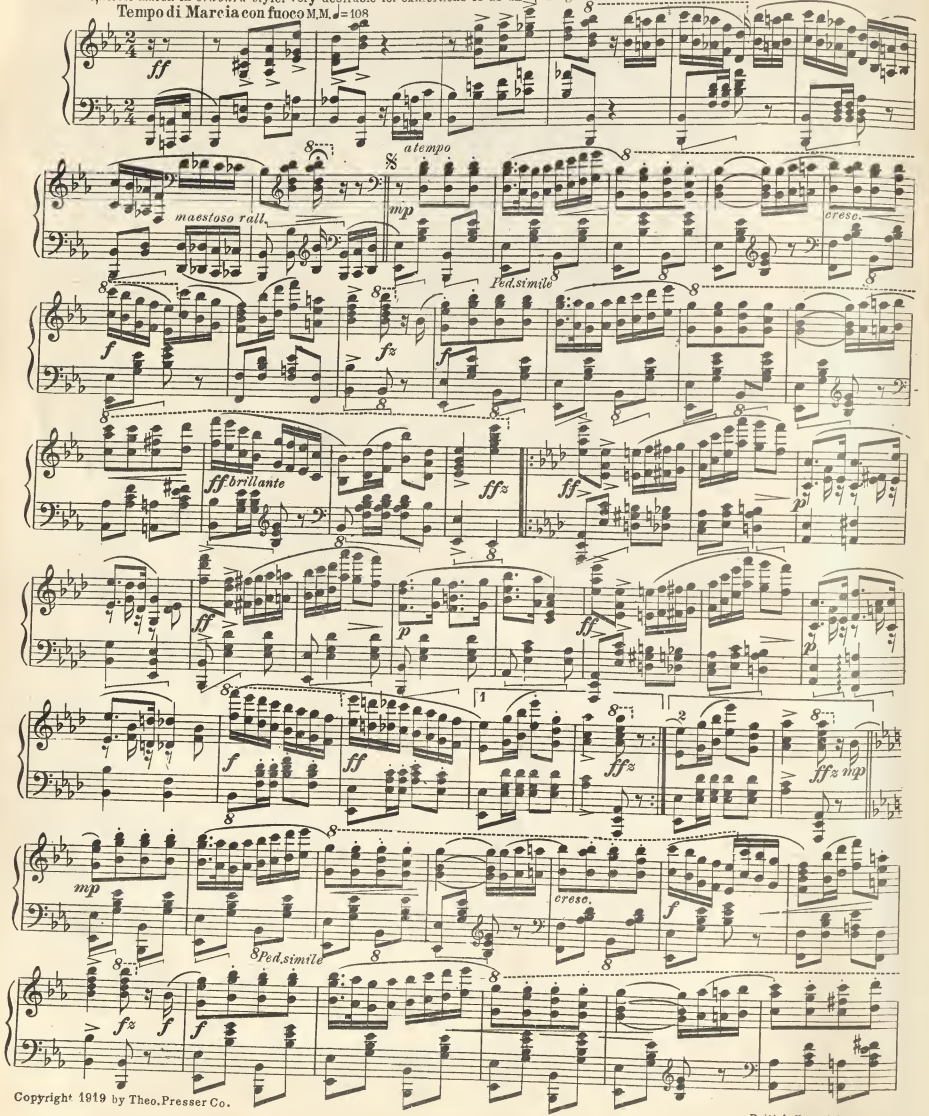
AMERICA

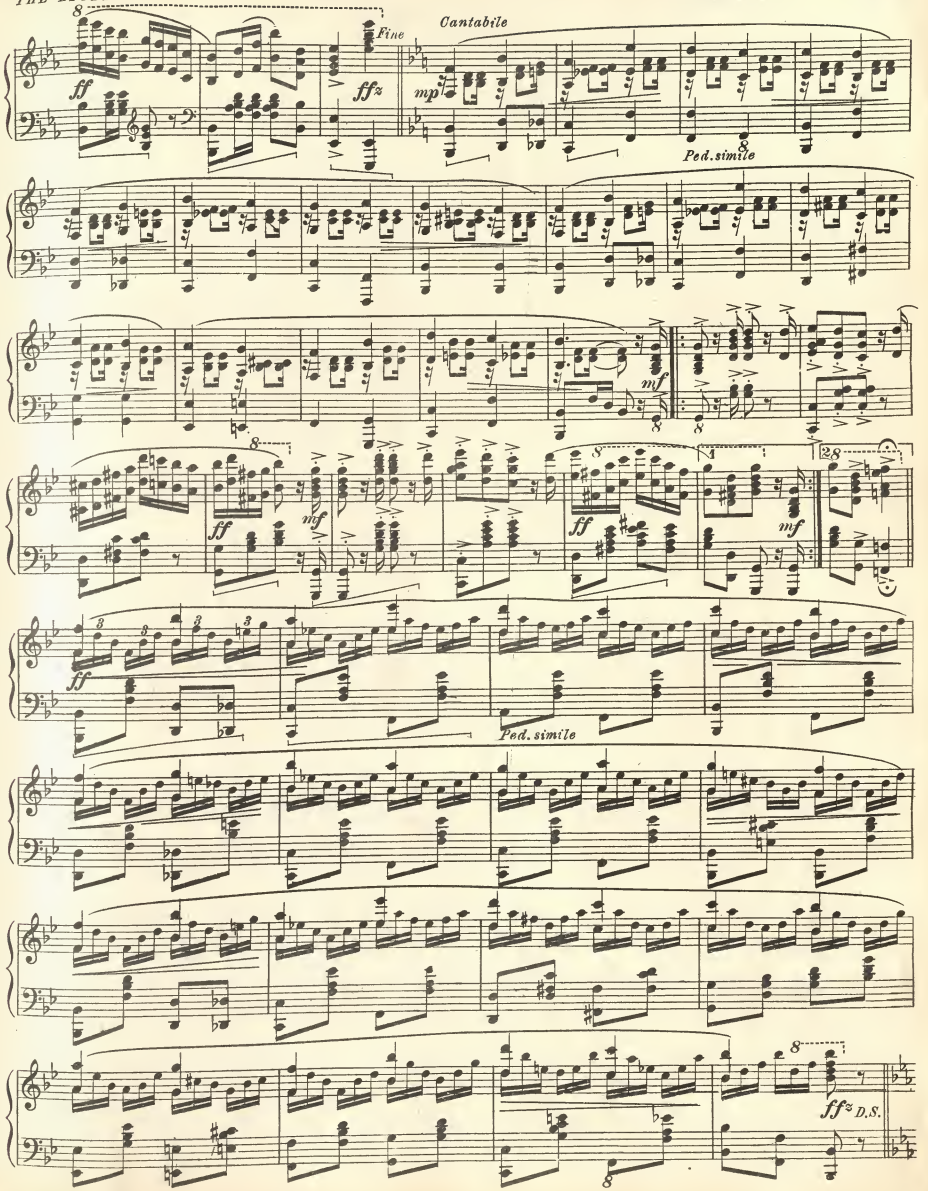
GRAND TRIUMPHAL MARCH

WALTER ROLFE

A fine, heroic march in *bravura* style. Very desirable for exhibitions or as an opening concert number. Grade 5

Tempo di Marcia con fuoco M.M. ♩=108



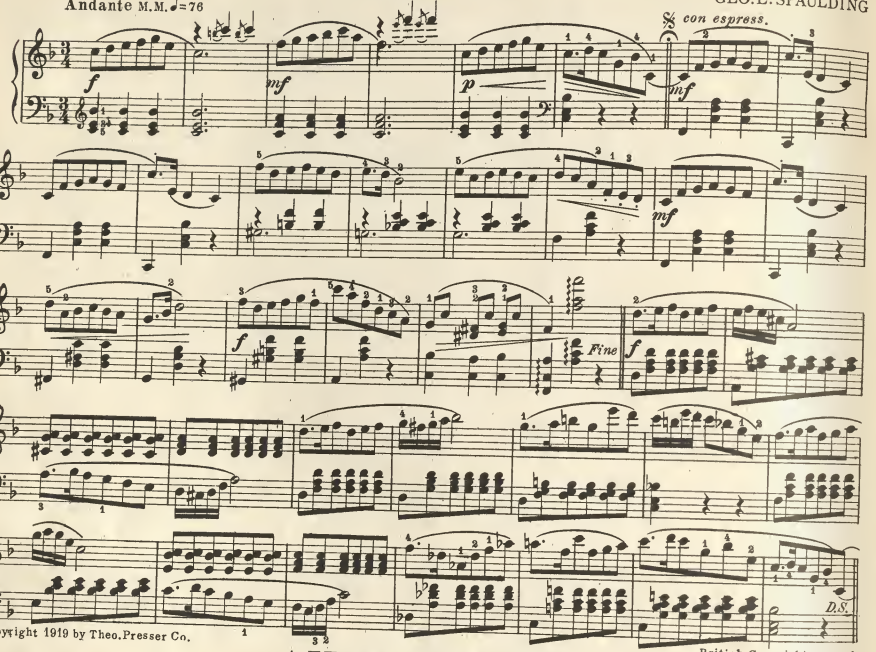


INDOLENCE

Not to be played fast like a waltz, but in the *reverie* style. Grade 3

GEO. L. SPAULDING

Andante M.M. ♩=76

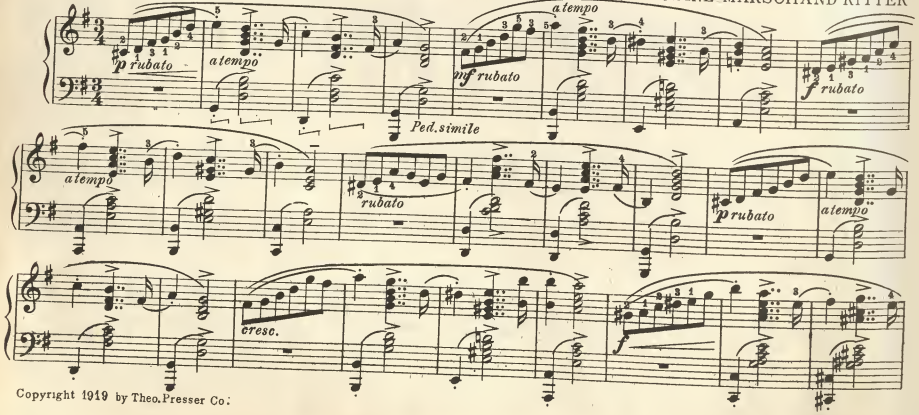


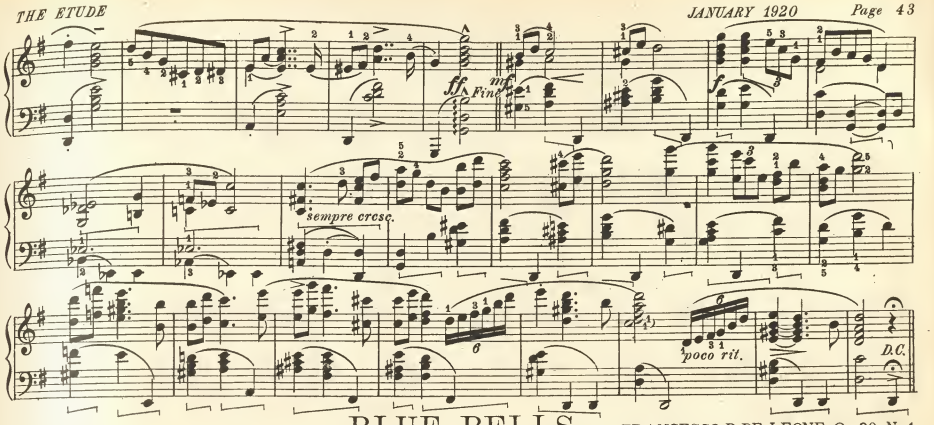
AIR DE BALLET

A dainty *encore* number in the modern French style. Grade 4.

IRENE MARSCHAND RITTER

Allegro con spirito M.M. ♩= 144



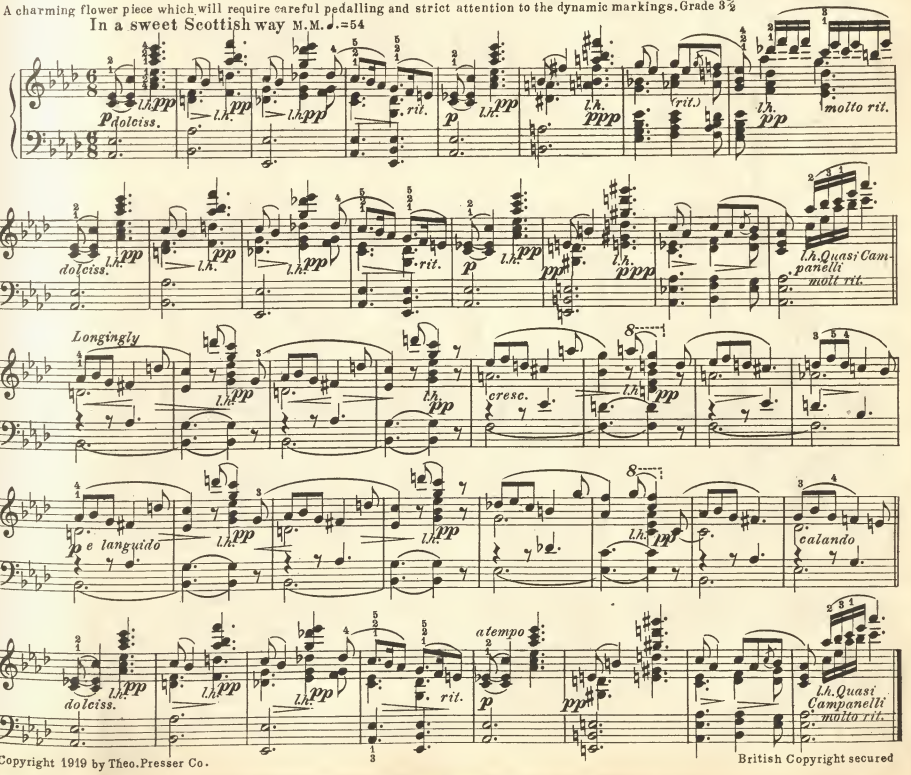


BLUE BELLS

FRANCESCO B. DE LEONE, Op. 30, No. 1

A charming flower piece which will require careful pedalling and strict attention to the dynamic markings. Grade 3½

In a sweet Scottish way M.M. ♩=54



CAPRICCIOSO

A brilliant solo, not too difficult for the average player.

IN E

T. D. WILLIAMS

Allegro ma non troppo M.M. ♩=100

VIOLIN

PIANO

mf leggiero

mf

sfz

cresc.

sfz

sfz

a tempo

poco f

rall.

a tempo

accel.

gliss.

sul G

rit.

sul G

gliss.

sfz

cresc.

poco rall.

molto rit.

f a tempo

a tempo

f

sul A

gliss.

Fine

rit.

Fine

Meno mosso M.M. ♩=72

p dolce

p dolce

cresc.

cresc.

f

f

p grazioso

sfz

p

sfz

p cresc. poco a poco

cresc. poco a poco

accel.

f accel.

f

(Bounding Bow)

sfz

sfz

p

cresc.

cresc.

sfz

p

sfz

rit.

a tempo

cresc.

cresc.

sfz

p

D.C.

con fuoco

f sfz

sfz

sfz

sfz

ff

sfz

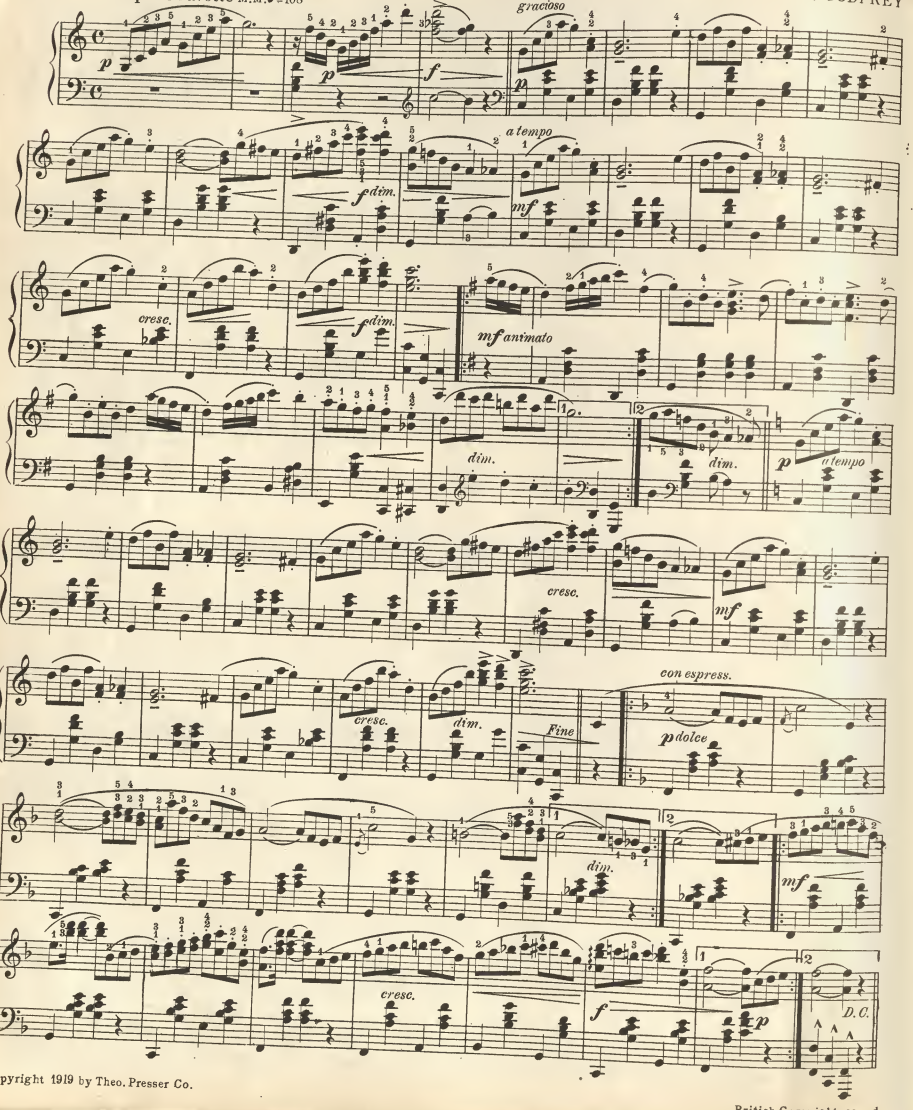
D.C.

IOLA GAVOTTE

In the modern gavotte style, graceful and pleasing. Grade 3.

Tempo di Gavotte M.M. ♩ = 108

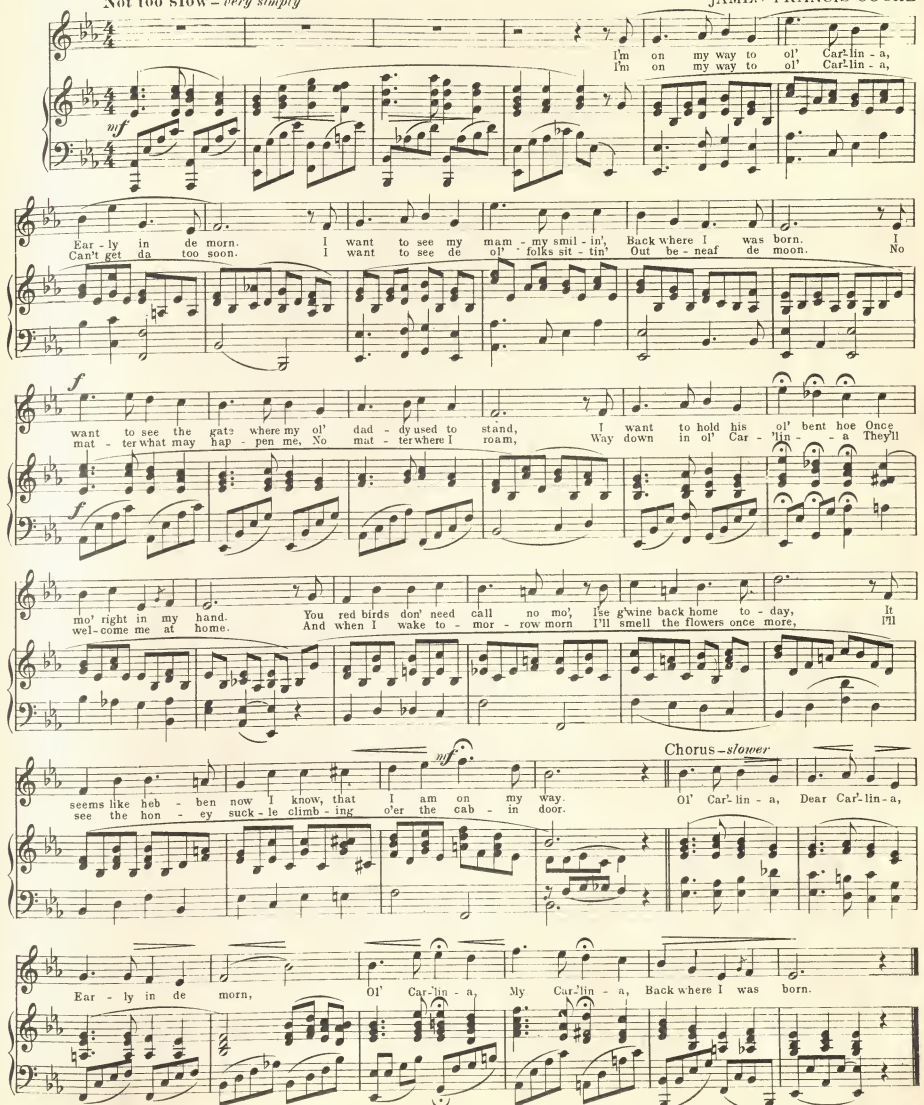
D. S. GODFREY



OL' CAR'LINA

An American folk song in the style of Stephen Foster, with an appealing refrain, especially useful for Community Singing.

Words and Music by
JAMES FRANCIS COOKE

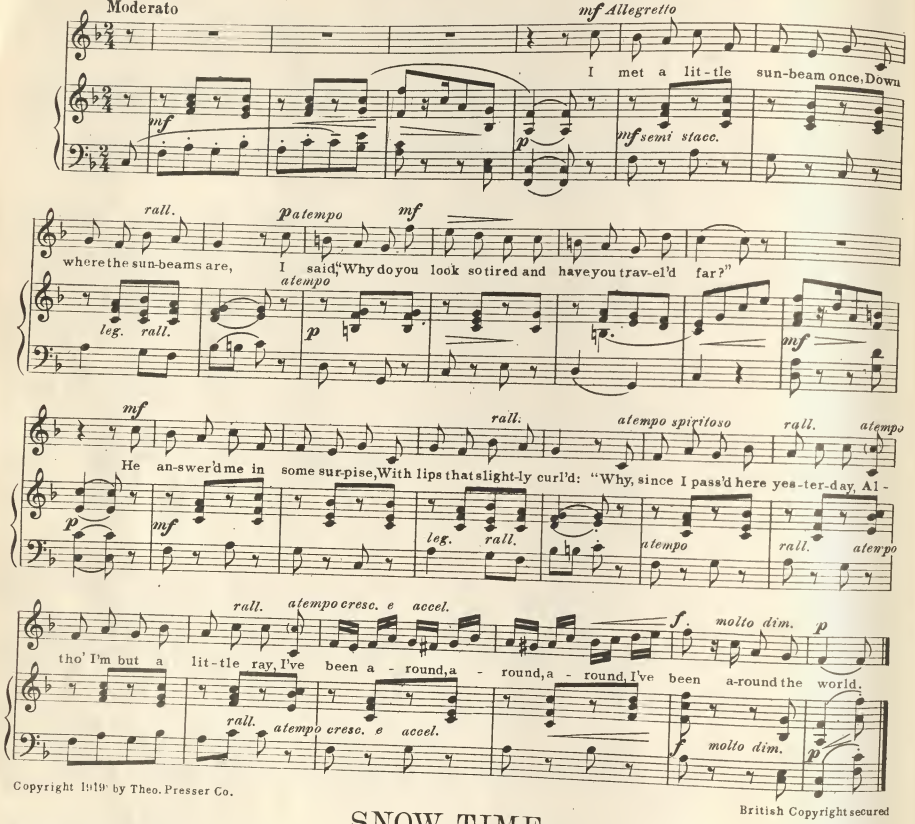


THE LITTLE SUNBEAM

HERBERT WYN JONES

A neat little *encore* song, very sprightly.

GEORGE DUDLEY MARTIN

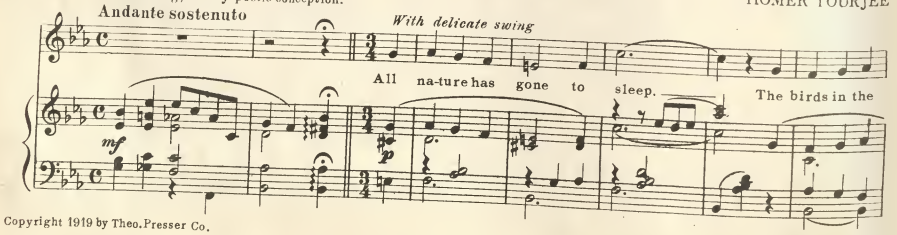


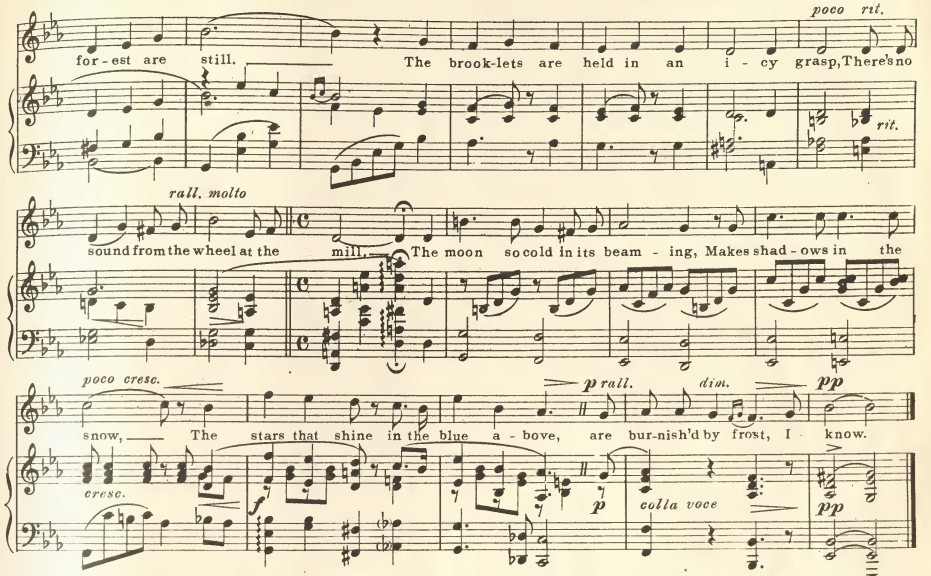
SNOW TIME

GEORGENA WHITEHOUSE

A seasonable nature song, a very poetic conception.

HOMER TOURJÉE



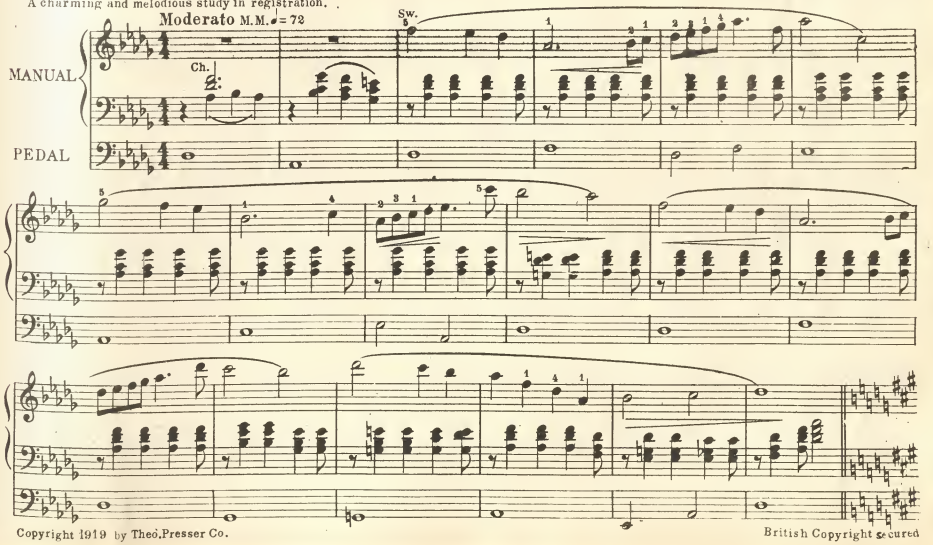


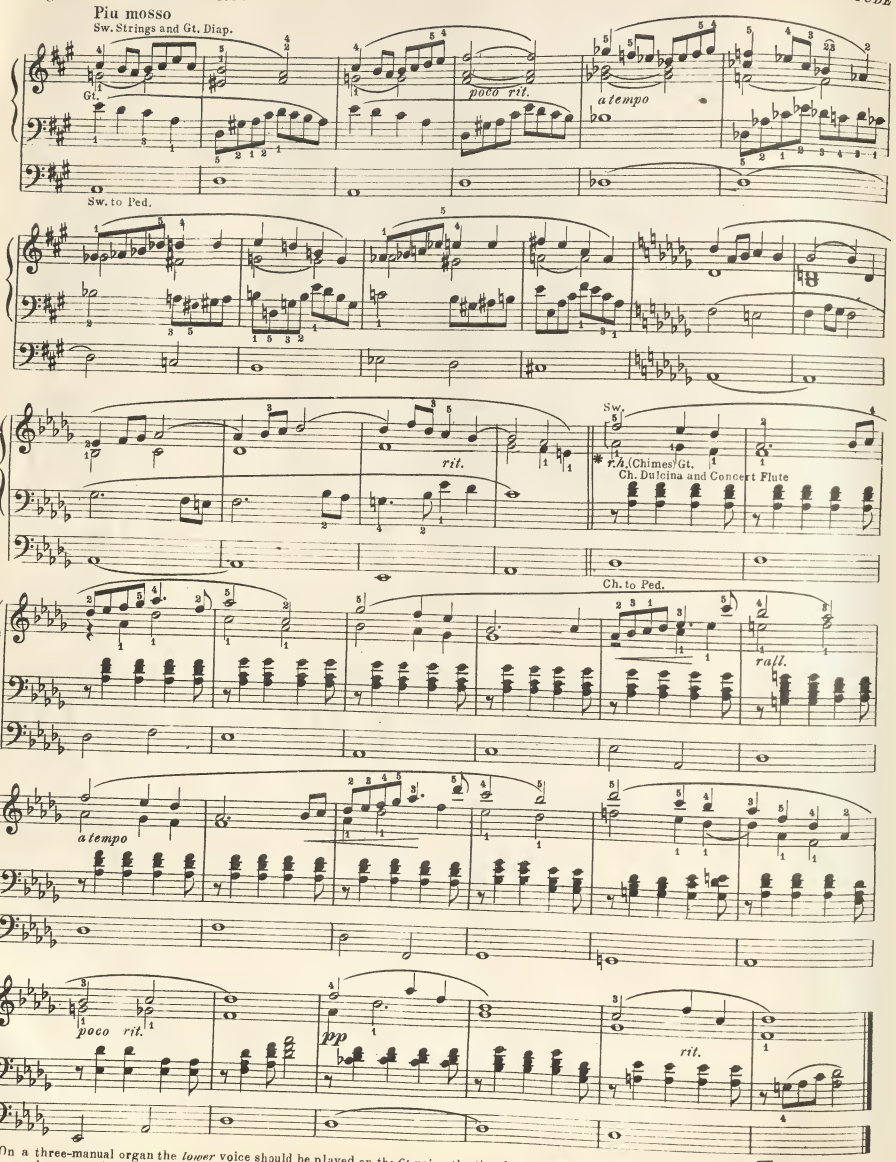
ANDANTE PASTORALE

Registration: (Swell: Oboe and Gt. Diap. (trem.)
Great: Flute 4′ or 8′
Choir: Dulciana and Concert Flute
Pedal: Soft 16′ coup. to Ch.)

A charming and melodious study in registration.

GERHARD F. ALEXIS





* On a three-manual organ the *lower* voice should be played on the *Gt.* using the thumb as marked; the *upper* voice on the *Sw.* On a two-manual organ play *both* voices on the *Sw.*

What's in a Name

Composers—Performers—Take Note

By Denison Fish

HAVE you ever stopped to consider how much difference the name of a musical composition makes? If you have had long experience in making programs and watching the reaction of audiences to them, you must surely have noticed that the name of a musical composition may either arouse the interest of your audience or it may leave it in a perfectly neutral frame of mind. In other words, that the names of musical compositions may be divided into two distinct classes; those which appeal to the imagination and those which do not. Of course there are many titles which lie in no man's land,—such as *Reverie, Melody, Nocturne* for instance; but for practical purposes we must class these titles among those which do not appeal definitely to the imagination. They are too indefinite.

No doubt many composers purposely choose titles which shall not appeal to the imagination. They desire to hold their works in the realm of so-called "absolute music." They wish to make an appeal to their audiences directly through the ear. It is perhaps a high and laudable ambition, but it leaves out of consideration the common average person who holds no prepossession in favor of music for itself. If one is able to write so portentous a composition as the *Ninth Symphony* certainly no title can do much to add to or detract from the work, but, gem as it is, how much wiser for MacDowell to have called *To a Wild Rose* what he did than to have named it *Prelude in A.*

With the great majority of human beings the eye is a much more developed avenue to the brain than the ear. Most of us appreciate and gratefully make use of a nail on which to hang our aural impressions. How many hearers have gone home from an evening of violin music carrying a more definite and lasting impression of Saint-Saëns' little morceau, *Le Cygne*, from the *Carnival des Animaux*, than of half a dozen other concertos, preludes, melodies, minuets, impromptus, etc.?

Suppose Paderewski were to say to an audience, "We will take a vote as to whether I shall play Beethoven's *Sonata Op. 27 No. 2* or the *Moonlight Sonata*," what would be the result? "A rose by any other name would smell as sweet" does not apply to musical compositions. The average hearer appreciates a definite program with his music. This is the reason for the tremendous appeal of opera. The music is "about" something. It is attempting to describe places, things, persons, or states of mind.

There are two kinds of music which do not belong to this class. First, purely physical music which makes its direct appeal to the senses. This includes dance music, music used for therapeutic purposes, and, I regret to say, almost all instrumental church music heard nowadays. The other type of non-descriptive music is purely intellectual music, including most fugues, sonatas and chamber music. This category, however, does not include all concertos and symphonies. Many such works are pure program music with the name omitted or undiscovered. Sometimes a name is supplied later by some one other than the composer. Most of us have been acquainted with the titles supplied to Mendelssohn's *Songs Without Words*. These titles have often been condemned by critics and superficial archeologists as spurious, but they are correct in principle, for they call attention to the fact that each song, while it may be without words, is not without thought or subject, and that each one has a subject—a definite subject—all its own. Mendelssohn may not himself have discovered or determined what these subjects were, or he may have withheld the names on purpose to make listeners think, but it does not matter. The titles of compositions are never final; they are supposed to be in opera, but there will always be some one to turn the most ardent operatic love song into an *Ave Maria*. Music is a subjective matter at best. To one born on the Wyoming prairie, who had never left his native state, a symphony entitled *The Sea* might mean something very different from what it would mean to a man who had crossed the Atlantic forty times in stormy February. The man from Wyoming would be justified in renaming the piece for himself. He might call it *The Cyclone, Forest Fire, The Stampede of the Herd*. Music, as I have said before, is a subjective affair; each listener must, perforce, interpret what he hears in the light of his own past experience.

A New Dance for Everybody

Do you yearn for the two-step? Does the moaning saxaphone in a jazz band thrill you not one particle? Does it only make you long for the good old days of the *Paul Jones*, the *Rye Waltz* or maybap the stately quadrille?

Try the *Kola*. It's the only sure cure for those dancing blues. Good for tired feet, lonesomeness and the seven deadly sorrows. No, it does not come in bottles or pellets—it's a dance. It comes from Serbia, and the American Red Cross girls on duty there say it's not a bad dance, either. Anybody can do it, and everybody has to—no wall flowers permitted in the room when the *Kola* is in action.

Easy? Why, it's as easy as eating. All that is needed is a drum and two feet—after that you improvise. The dancers gather in a circle—any number, from four to a few hundred—and clasp hands. When the orchestra, with the "reeds" dominating the "brass," begins the dancers start to circle. Then the fun begins. Do you jig? Then you can jig for awhile, and when you get tired of that you can do a buck and wing or a neat bit of interpretative dancing, while others in the party may be performing an airy skirt and ballet. Everybody does exactly as he pleases, and that's why the *Kola* is so fascinating that American Red Cross workers here have to stop the musicians to feed the poor, who on festive days would rather dance the *Kola* than eat.

I Resolve to——————!

YES, it's a fine thing to make New Year's Resolutions to do wonderful work in your music. It is quite another thing to keep your resolution. The Etude—through regular subscription—helps you keep the resolution by means of monthly messages of inspiration and instruction—to say nothing of giving you the materials—the music to work with. Better renew that subscription to-day. ◈ ◈ ◈

Department for Voice and Vocal Teachers

Edited for January by D. A. CLIPPINGER

A Splendidly Instructive Department from the Eminent Chicago Teacher

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

The Eye and Ear in Voice Training

WHAT is there in or about voice teaching that is difficult? Any problem is difficult if one can't solve it, and it is easy if he can. Therefore the difficulty is not in the problem, but in the individual; hence the individual becomes the problem. When one has mastered the principles of mathematics he has not changed mathematics, he has only changed his understanding of it. When one has mastered a Schubert song he has done nothing either to Schubert or the song, the work has all been done on himself. This forces us to the conclusion that the difficulty in learning to sing is not so much in the art as in the one who is trying to learn it.

Truth neither makes concessions nor imposes difficulties. It is the same to all men. If one does not find its mastery easy the obstruction is in himself.

Why mortals are born with different talents, tastes, and trends I do not presume even to offer an opinion. I only know that they are not born equal, the constitution to the contrary notwithstanding. No two people have exactly the same gift for anything. That this is true in music no one will deny. Some begin where others leave off. No two approach it in the same way. It does not make quite the same appeal to any two. Each one responds to it according to his gifts. To develop a musical mentality in each of these widely differing individuals is what the teacher undertakes to do. That he must have something more than a formula with which to effect it goes without saying.

What is the first step? Inasmuch as the singer must use his voice when he sings, the first thing to do is to train his voice.

There never will be sufficient time to tell the lengths to which the human intellect has gone in its efforts to perfect an unfailing method of voice culture. Nothing of which we are aware presents such evidence of human frailty and the worthlessness of human opinion.

Not an argument has been advanced that has not been contradicted, and not a contradiction that has not in turn been argued out of existence. The endless pro and con of it ought, by the laws of logic, to create an eternal equilibrium or deadlock, but it doesn't. This particular war is still on, and at times it can scarcely be called civil war.

What is the cause of this vehement disagreement? The answer is not hard to find. The skirmish that has attracted most attention in the past fifty years was precipitated by that class of inquirers who look at the voice instead of listening to it. Their birth dates from that of the laryngoscope. They have gone to the limit of believing what they see, notwithstanding the unreliability of vision is very generally understood. If proof of this statement were needed these investigators have furnished an abundance of it in the general disagreement among themselves on what the laryngoscope discloses. Each one sees the vocal mechanism doing certain things and he takes it for granted that all vocal mechanisms should be made to do what he thinks he sees that particular one doing. But all vocal mechanisms do not do the same things in the same way nor can they be made to do so; therefore all of the looking at the voice that has been done in the past fifty years has done nothing to help the vocal teacher, but it has resulted in incalculable harm to many teachers and students. It has raised a callow brood who look upon the wonderful discoveries made in the laboratories as so much pure science to dissent from which in the slightest degree is to strike at the very foundations of polite learning. Teachers with this attitude of mind almost invariably resort to direct control of the vocal mechanism and unless they see it doing what they think it ought to do they are not satisfied until they have whipped it into line. They hope by this means to produce a good tone, but it is doubtful if such teaching ever resulted in a good tone or a good singer. If it did it was because the singer was great in spite of it. It usually means going back and doing the work all over.

Relative Importance of Eye and Ear

What is the relative importance of the eye and ear in voice training? The ratio can scarcely be more than one in a hundred. To prove this let us go into the studio where vocal problems are solved, not to a physics laboratory.

Suppose a beginner comes for her first lesson and we ask her to sing the second line G. Instantly a large number of things call for judgment and decision. Is it a pure singing tone? Is it resonant? Is it sympathetic? It is steady? Has it sufficient power? Is it too white? Is it too dark? Is it breathy? Is it throaty? Is it properly sustained? Is it emotional? Is there evidence of imagination in it? Is it produced with the right mechanism? Is it alto or soprano quality? On not one of these points can the eye aid in rendering a decision. They are all problems for the ear.

Let us go further and ask her to sing a scale. Here another list of items calls for judgment. Is the scale even? Is it the same power throughout? Is it the same color throughout? Are all tones smoothly connected. Does the tone become brighter or more somber toward the top? Are the upper tones as free as the lower ones? Are there evidences of change of register? Is there evidence of forcing a mechanism beyond its legitimate bounds? Is this scale equally resonant throughout? Does it indicate a lyric or dramatic voice? Is the intonation perfect? Further, if we test this voice for flexibility, for the messa di voce, for the enunciation of vowels and consonants, the pronunciation of words, for style, interpretation, mood, etc., we find in every instance the appeal is to the ear and the judgment depends upon what the ear hears.

To proceed, one or all of the things mentioned above may be imperfect in this voice, in the beginner's voice they all will need more or less remodeling, and every voice will present a different combination of imperfections, for the voice is an expression of individuality and in this the variation is infinite.

The transforming full of imperfections into a pure musical organ is the problem confronting the teacher. It is a problem for the psychologist raher than the physiologist, because every one of the things mentioned above and a large number the mention of which space forbids, undeniably exist first as mental concepts and the success of the teacher will depend altogether upon the quality of *his* musical concepts, for he can demand nothing better from his student than his own ideals. When the student vocalizes the teacher must hear two tones, the one the student sings and the one he ought to sing, and the one he ought to sing must be as definite in the teacher's mind as the one he does sing. It is the same in interpretation. The teacher hears the perfect interpretation as well as the imperfect one offered by the student. Otherwise he will be of little value to the student.

The development of a refined musical nature is the result of a wide and intimate acquaintance with the best in music, for music in its highest aspect deals only with what is pure and beautiful. It is impossible for me to associate beautiful music with coarseness, crudity or vulgarity in any degree, nor can I see how these opposites can exist simultaneously in the same personality. Either one would be uncomfortable in the presence of the other. The teacher, of all people, should be of pure thoughts and ideals. The atmosphere of the studio will attract or repel according to the quality of the teacher's ideals. The teacher unconsciously gives out something of himself along with the lesson and it should at least be wholesome.

I have spoke of what I consider essential in the training of the teacher, because there is far too much teaching done with meager and insufficient preparation. Such statements as "I don't want to study very long, just enough to be able to teach," and this is not uncommon, fills one with amazement that there is anyone with such a concept of teaching. It is such untrained ears and consciences that can listen to forced upper tones indefinitely without offence. If such things offended the teacher's ear they would be stopped at once.

If the teacher has been properly trained he will recognize that the faults in the untrained voice are not physical, they are wrong concepts manifesting themselves. One may have a perfectly normal vocal organ and still be doing everything wrong and he will continue to do so until he learns to control it with right concepts.

"But," says someone, "look at that stiffened tongue, rigid lower jaw and throat. Do you mean to tell me there is nothing physically wrong?" That it just what I mean to tell you, and the proof is short and decisive. You see a rigid tongue, but you are looking at effect, not cause. We never see cause for the reason that causation is mental and cannot be cognized by any one of the physical senses. This is the weak spot in so-called scientific systems of voice training. They work with what they see, consequently they are working with effects and leaving causes untouched.

There is nothing physically wrong with this student, but there is something mentally wrong. He has directed a mental impulse of tension into the tongue until this impulse is working automatically and has become what we call a habit. But there is no such thing as a physical habit. Habits are mental. In this instance the habit is wrong, but how shall we right it? To change the effect we must change the cause. This is the only scientific way. To tinker with the effect and leave the cause unchanged is not scientific, it is merely stupid. To get rid of rigid tongue, lower jaw, and larynx an impulse of relaxation must be directed to them until the habit of perfect freedom is formed. Then they make no further trouble.

Some teachers make endless trouble for themselves and their pupils by trying to gain direct control of the mechanism through working with what they see. The result is all manner of mechanical instructions about placing the voice, most of which, if carried out, would prevent the voice from ever being placed.

Why make this matter of forming the voice so difficult when it is inherently simple. It is not developing muscles, but ideas. It is forming habits of mind which, when exercised, result in beautiful tone. The right idea of tone will control the mechanism unerringly if it is free enough to be responsive.

The good tone you hear coming from your student is effect. The cause is a correct tone concept. In making a good voice out of a bad one we do not change the instrument, but we do change our way of playing on it. When the instrument is free enough to be responsive then the matter of how well one produces his tone and how intelligently he sings will be governed by his concepts of tone and interpretation.

The Pupil

I have been speaking of teaching and the teacher, but we must not forget that the pupil is the problem. Why do not all of our pupils improve at the same rate? Is it possible for the teacher to study the pupil with such accuracy and adjust his teaching to the individual need so perfectly that all may improve with equal rapidity? I believe this is what every live teacher tries to do, but so far no one has succeeded. Pupils go to the teacher with a variety of wrong ideas and habits, mental trends which are the result of environment, opportunity and racial characteristics. These are the things that confront the teacher in his efforts to form a musical mentality. If the problem were physical it would be comparatively simple, but when it consists of mental tendencies which, perhaps, have been handed down for a thousaud years it assumes a far more difficult phase. Every student knows what he likes. What he likes may be bad, but it is the best he knows at that time. It satisfies his ear, which is his taste, and he will do nothing better until his taste changes. When a taste of this kind has been pampered a bit and is associated with a dash of egotism you have a real problem. Talking mechanics to such a one might affect his temper, but not his taste.

It is of primary importance that the pupil learn to hear himself when he vocalizes. He doubtless thinks he does, but in the beginning he does not, save in a general way. He hears himself making tone, but there are many things in the tone which he does not hear. Of this I have absolute proof daily. Hearing is mental, and the student will hear all he is able to hear, that is, to the limit of his experience, no further. As better models are presented to him and his experience enlarges he begins to hear more in detail until he finally becomes completely conscious of what he is doing. This makes correction of his faults easy.

A great prophet once said: "Ye shall know the truth and the truth shall make you free." There is a vast difference between theory and absolute truth. Voice teaching has been theorized almost to the limit of the human imagination, but underneath all of these over-exercised fancies there are certain eternal truths that base all artistic expression. They are a definite concept of the beautiful, and freedom of utterance (technic). These are habits of mind, and they are the things which free the vocal student from all false doctrines. Voice teaching should be musical training, and as music is something to hear it must necessarily reach the student through the ear, not the eye.

Condensed Methods

Is there any such thing as a short-cut in voice training? The only one I know anything about is finding out exactly what the pupil needs, and giving it to him. In this way some time might be saved in getting started properly, but beyond that it is a matter of growth, and an attempt to shorten the time by forcing the growth means failure.

The phenomenal growth of American industry has worked a hardship to American art. The spirit of American enterprise has taken possession of the American student and follows him on his excursions into the realm of art. The result is that he is in a hurry. He wants to work fast and get through with it. If it is possible to shorten the process he wants it done. Modern machinery and methods have reduced to a minimum the effort of producing almost everything, and it seems only natural that the same principle should be carried into educational processes. When a man becomes a millionaire over night it is easy for him to believe there is a similar method by which he may have his voice trained.

To meet this demand various condensed methods have been evolved with the evident intention of catching the unwary. I always associate condensed methods with condensed milk, and I abominate them equally.

The condemning feature of the condensed method is its deception. Pupils are led to misapprehend totally the nature and substance of music. They come to think of it as a problem in mathematics, the solution of which is the end. Two and two are four. When that conclusion is reached that particular subject is exhausted. Music is a problem, the solution of which is eternal. It is a form of thinking entirely distinct from every other. It is a medium for the transfer of feeling, hence a language. If one would express himself in this language he must learn to think in it. It has a grammar, a rhetoric and a logic which require a vast deal of time to master. Its substance is mental. Its boundaries are yet to be discovered. Its source is in the infinite mind, of which man is a growing expression.

It was a favorite saying of Mr. Plutarch that "Perseverance is more prevailing than violence;" but the student who has read somewhere that "The kingdom of Heaven suffereth violence and the violent take it by force" is inclined to storm the citadels of art and have done with it. He chafes at delay, and wants to reap all of the rewards of the finished artist without going through the long process of development necessary.

Many lasting failures have been made by going before the public too soon. A considerable amount of cool judgment and self restraint are necessary on the part of both teacher and student to counteract this tendency. Many students expect the teacher to push them forward and get them opportunities to sing. If he does not do it and is inclined to hold them back until he feels that they are thoroughly prepared, he is very likely to be misunderstood, and it oftentimes costs him the pupil.

American music will be as good as American musicians; no better. The thing that should concern every one of us is how to make better musicians of ourselves and our students. In this process there is no place for condensed methods, short courses, "music made easy" systems.

The Pupil's Recital

OPINIONS differ as to the value of the pupil's recital. Some believe in it, others do not. Some teachers think it is good publicity, others think it helps to keep pupils interested by giving them a definite objective. The craving to get before the footlights makes many pupils look upon the recital as an interesting and valuable part of their study.

Still others say the principle of the whole thing is wrong; that it is doing the pupil an injustice. That when one is far enough advanced to sing in public he should not be billed as a pupil. That it gets people to thinking of him as an amateur (which he is), rather than a professional (which he is not). They argue that a singer should keep off of the stage until he is prepared to go on as an artist, instead of some man's pupil. Perhaps

there is some truth in this. It is at least a high-minded attitude and saves the trouble and expense of recitals. But like most things the subject has two sides.

It recalls my first youthful experience as a debater. In a certain literary club of which it was my good fortune to be a member for a number of years, we were much given to debate. We attacked the most gigantic subjects with the utmost fearlessness. We shied at nothing, and a proposition involving, the whole of philosophy, history and ethics was a toothsome morsel.

On a certain occasion I had prepared an address which was intended to dispose of my adversary completely and effectually, in other words to publicly humiliate him, and make him resemble the proverbial franc-and-a-half. It was to be a gatling-gun effect, punctuated with heavy siege guns. It was bristling with oratorical climaxes and sagging down in spots with the weight of ponderous facts. My big guns were trained and I had his range to an inch. I intended to demolish his works then and there. I would teach him not to be so presumptuous in the future.

But when I arose, like Bob Acres, I felt my valor leaving me. I rested my weight on the right foot, when suddenly my left began to beat a tattoo on the floor. I shifted to the left and the right foot immediately took up the refrain. My tongue stuck fast to my teeth and I lisped, a thing I never did before. My speech vanished like a dissolving picture, and what was intended to be thirty minutes of heavy-weight eloquence dwindled down to three minutes of insipid commonplace conversation, delivered in a pale, sticky, chills-and-fever style. What became of that speech heaven only knows! It was never heard of in that locality. I had no more control of myself than I had of the north wind, and it was only after repeated attempts that I learned to think on my feet, a thing which to my mind is a professional man's most valuable asset.

I have seen singers, young and old, go through the same experience. Self-consciousness, fear, anxiety resulting in nervousness causing the throat to become dry; a complete loss of breath control whereby all semblance of artistic phrasing is destroyed, throw the singer into a panic and he stands with a glassy stare and an expression which seems to say, "Isn't this awful?" And it is.

If professional singing is to be the joyous thing it should be such a condition must be overcome. Here enters the pupil's recital. It is true the audience is invited for the sole purpose of being practiced upon, but they pay nothing, and it does give them an opportunity to practice some of the Christian virtues, while the pupils is practicing self-control.

In preparing a singer for an artistic career, it is the business of the teacher to take into consideration everything necessary to success. If he can work out of self-consciousness and fear in the studio, very well. But there are some things that can only be worked out in front of an audience, and here the advocates of the pupil's recital certainly have an argument.

Opera and Superstition

THE public hears a great deal about operatic traditions, but very little about operatic superstitions. That superstition breeds upon the stage is well known, and in opera there is no exception. Indeed, superstition becomes polyglot, and the superstitions of all the countries whence have come the artists make a singular congregation of ideas. Some artists are superstitious about all manner of little things. On the stage, for instance, it is considered very bad luck to say the "tag" of the play. The "tag" is the last word or line before the curtain goes down. Once this is uttered, the performance is doomed to ruin just as certain as is the household where some one rashly turns the loaf of bread upside down on the table. Just why theatre folks and opera folks, many of whom have had international careers, fine educations and cultured surroundings, cannot shake away from superstition is hard to tell. Of course, many ignore everything of the sort; but there are others who instinctively wear certain articles with as great faith in their efficacy for success as the talismans of tenth century alchemists.

Luigi Arditi tells of the superstitions of the great Marietta Alboni. Like many others, she was subject to the "thirteen" fear, and would have nothing to do with things connected in any way with that number. Once she was given room number thirteen in a Western hotel. The proprietor had been warned, but the only room he had was thirteen, and he cautiously pasted a piece of paper over the number on the door. Alboni comfortably fixed in her room suddenly thought that it would be a good idea to find out the number of it. She picked up a candle and peered out into the darkness of the corridor. In a far shorter time than it takes me to write these lines the whole house was in a fearful uproar, bells were ringing, and the hotel people and guests were rushing about in a state of panic, thinking they were about to be burnt alive or murdered. Alboni was discovered standing in front of her door in the attitude of a tragedy queen, with the candle in one hand and the fatal piece of paper bearing the fictitious number in the other. No persuasion on earth could induce her to retire quietly to room 13. Finally an elderly gentleman consented to get up and give his room in exchange for that of the hysterical prima donna. Then, and then only, was quiet restored and the guests allowed to return to their slumbers.

Henry Carey's Romantic Career

No name in musical history has attached itself more securely to romance than that of Henry Carey. He was born about 1665 and was reputed to have been the natural son of the Marquis of Halifax, George Saville. For many years it was believed that he was the composer of *God Save the King*, but this has been disputed many times. He did, however, during his eccentric career, write numerous operettas, and plays. He is best remembered, however, by his song, *Sally In Our Alley*, which was not only immensely popular in its day, but was said to have been the great vocal hit in that famous pasticchio, "The Beggars' Opera." His tale of how he was inspired to write that famous piece is very refreshing when read at this date.

"A shoemaker's apprentice making a holiday with his sweetheart, treated her with a sight of Bedlam, the puppet shows, the flying chairs, and all the elegancies of Moorfield's; whence, proceeding to the Farthing Pie House, he gave her a collation of buns, cheese cakes, gammon of bacon, stuffed beer and bottled ale, through all of which scenes the author dodged them." This it was that inspired a song which has lived for two centuries. Addison was a great admirer of the piece.

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

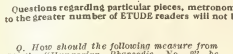
Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

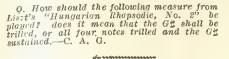
Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

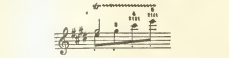
Q. How should the following measure from Liszt's "Hungarian Rhapsodie, No. 2" be played? does it mean that the G♯ shall be trilled, or all four notes trilled and the G♯ sustained.—C. A. G.

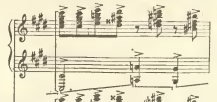


A. The G♯ is trilled and the passage is played thus:



Less experienced performers might be allowed to play it as a "false trill"—so-called, thus:





A. It is not possible to strike the octave and chords simultaneously in both hands; but it can be done nearly so, by striking the octaves together, and then proceeding as quickly as possible to strike the chords. This is the manner in which the composer himself played it at a recent recital, in Symphony Hall, Boston.

Q. Grace-notes have always bothered me, in I try to understand that it is always the rule to play a grace-note with a line through the hook very quickly and before the regular beat of the principal note (that is, the grace-note comes together with the bass-note)? Also, please tell me whether a single grace-note without any mark through the hook comes with the beat or before it. In the case of two or more grace-notes, do you play them before the beat or with the accompanying note in the bass? Czerny, I note, prefers them before the beat. How about it?—Read in North Dakota.

A. The "grace-note with a line through the hook" is a short appoggiatura, more correctly known as an acciaccatura. The best masters have always required it to be played on the beat, rapidly, taking time out of the principal note (see A). Its accent is equally strong as that of the chief note. If there are several grace-notes they are played on the beat, as strongly as the principal note from which they take the time (see B).

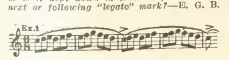
The "single grace-note without any mark through the hook" is classed as an appoggiatura. It takes the strong accent; it is played with the beat, and it takes the time it represents out of the following note; If the principal note be dotted, the grace-note takes two-thirds of the time of the following note. A few examples are given at C.

Many modern composers, however, indicate their preference for grace-notes which take their time out of the preceding note.

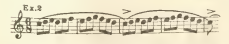
In any case, the time occupied by the grace-note or notes is so infinitesimal as to be merged into the beat, except as regards appoggiature.

The chief grace-notes, or ornaments, in use to-day are the trill, the mordent, the inverted-mordent, the double inverted-mordent, the gruppetto or turn, the backfall, and the acciaccatura, to which may be added rapid arpeggios, found so frequently in Chopin's works.

Q. In the following example from the Andantino Finale of "Lucia di Lammermoor," there is the following (see below): Please tell me whether the tied acciaccatura notes in the bass are to be played with the bass, or how the passage is to be played. Is there a general principle covering this? I have taken THE ETUDE for years but this is the first question I have ever sent to this department.—R. J. L.



A. The acciaccatura octave should be struck immediately before the chord for the right hand, just as though the octave was written as a thirty-second note at the end of the preceding measure (see measure marked "played"). The effect is somewhat similar to that produced by indifferent performers, who persist in playing the left-hand a fraction of a second before the right-hand—a very bad habit, as a habit. This department is very glad to welcome R. J. L.'s question to its columns, with the hope that the good habit will be continued. *Ce n'est que le premier pas qui coûte.*



Q. How is it possible to strike the single octaves and chords in both hands at the same time? Or is the single octave "C" played alone, and the chord to follow on the next half-beat?—E. T.

Department for Organists

Practical Articles from Church Musicians of Wide Experience

"The eloquent organ waits for the master to waken the spirit."—DOLE

Is Our Sunday-School Music Deteriorating?

By George Whelpton

It would be less difficult to write on the subject of Sunday-school music if I had a clearer conception of the modern purpose of music in the Sunday-school. Is it educational? Is it for the elevating and refining influence of music upon the developing taste of unfolding life at its most impressionable period? Is it for the purpose of familiarizing young people with the great hymns of the church, developing a churchly musical taste, and preparing them for future service in the musical life of the church? Or is it, chiefly, to enliven the Sunday-school, add crispness to the opening exercises and make them entertaining to the adult element of the church? Judging from the predominating character of the music in most Sunday-schools of to-day, I am led to believe that the latter is the case; that the relationship of the music of the Sunday-school to that of the church is lost to consideration. The music now in prevalent use in Sunday-schools does not inspire devotional feeling nor reverence for the church, and does not lead to familiarity with the hymns of the church.

A Generation Ago Music Was Churchly

Forty years ago the music of the Sunday-school was on a far more churchly basis. It was a part of the worship. While the hymns of the church were much used, there was no lack of distinctively Sunday-school music by such writers as Bradbury, Woodbury, Perkins, Root, Emerson and Palmer—music of good character that appealed to the musical taste of the young and trained it in the direction of the music of the church. In those days the average child in his early teens knew more of the important hymns of the church than the average church member of 40 to-day. Another striking contrast is that in those days it was the chief ambition of young church people to sing in the choir of the church. Consequently, every church had a large volunteer chorus choir and hearty, inspiring choir and congregational singing was the rule. This was the prevailing condition of music in the church and Sunday-school when the late Dwight L. Moody, the greatest of modern evangelists, began his work in this country.

There never has been a deep religious awakening that has not made music its handmaid. When Martin Luther began his great work of the Reformation, one of his first steps was the adaptation of scriptural texts to some of the best music of the Roman Catholic Church. It was not his purpose, he said, to abolish music in worship, but to show what was churchly and how it should be used. A practical knowledge of the science of music enabled Luther not only to do this, but to provide for himself music that would be most helpful in the work he had before him; and it is worthy of notice that the work done by him at this time gave to music, as a means of worship, a new aspect and was of permanent benefit to the church.

Gospel Hymns Grew Out of Moody's Work

Mr. Moody's appreciation of music in connection with his work was no less than that of Luther's and his dependence upon it even greater; but, unlike Luther, he could not create it for himself. He, however, possessed the power of arousing others, capable of doing this, to an appreciation of his needs and inspiring them with the enthusiasm necessary to meet them. The result was the birth of the gospel hymns which created a new era in church music in this country. Ministers, laymen and Sunday-school workers, whose emotional feelings had been thrilled by these hymns in Mr. Moody's meetings, urged them upon their churches and Sunday-schools and their use soon became almost universal. They did not appreciate the fact that such hymns as "Go Bury Thy Sorrow," "Almost Persuaded," "It Is Well with My Soul," and "Where Is My Wandering Boy To-night?"—hymns that Mr. Moody used with such wonderful effect at the psychological moment—did not express the normal sentiments of Christian life, or come within the vision and experience of the youth of the Sunday-school. Mr. Moody clearly foresaw that such use of these hymns would demoralize the music of the church and did everything in his power to prevent it. I never heard him speak more earnestly than when he said: "These gospel hymns are intended for the work I am doing, not for the church, prayer meeting or Sunday-school, and no one regrets more than I that they are ever used there. Church members have no right to spend their time singing these hymns and they certainly have no place in the Sunday-school." If this be true of the gospel hymns used by Mr. Moody how much more true must it be of the inferior imitations that have appeared since his day? Revival hymns have followed one another with remarkable rapidity, until the whole country seems to be flooded with them. As the musical taste of the people who have created a demand for this kind of literature has deteriorated, its quality has declined to such an extent that the enterprising compilers of these books have to rake the gutters of the vaudeville and concert halls of our large cities to find music bad enough to satisfy it. For this demoralization the traveling evangelist is in no small degree responsible. It is, chiefly, this kind of music that he makes use of, and when he closes a religious campaign in a city a good supply is left with the church and Sunday-schools to continue the demoralizing influence so auspiciously begun.

Another source of corruption no less disastrous to the churchly musical education of young people is the catchy rhythmical ragtime music now finding its way into many Sunday-schools. With scarcely an exception, the text is without literary or educational value, and the music of a decidedly cabaret character. It is a psychological fact that the nervous system of both human beings and animals is acutely sensitive and responsive to rhythmical impressions. The use of music in the circus is not so much to entertain the people as to stimulate the nervous system of the animals and make them more responsive in the performance of their tricks. In a greater degree is the nervous system of human beings similarly affected by the rhythmical movement of a composition. The more pronounced the rhythm the more the nervous system is excited. It is not the melody or harmony of dance music that sets the feet in motion, but the rhythm. The less knowledge people have of music as an art and science, the more they are influenced by the rhythm. This is the chief though unrecognized reason for the demand for such music as I have described; yet it is this musical taste that is in a position to dominate the music of the Sunday-school. When a new book is to be selected people of such taste are appointed to select it. Educated musicians are not consulted because their tastes are too classical The children are not consulted because they are not supposed to know what they should sing. The educational value of music and its influence on unfolding life receives no consideration. The effect of the Sunday-school music of to-day upon the church of the next generation is of no importance. The chief ambition is to get the latest sensation of the coming evangelist, or a book of similar character exploited at some Sunday-school convention.

Boys Mistake Theater for Sunday-School by Music

Not long ago the superintendent of a country Sunday-school, an advocate of music of this character, took his two little boys to town one afternoon and let them amuse themselves while he transacted some business. They had not gone far when they heard a phonograph grinding out ragtime melodies at the entrance of a cheap picture show. They looked at each other in surprise, as it was not Sunday, and one of them finally said: "Let's go in, Jimmie; they're having Sunday-school."

While this may seem amusing on the surface it is a serious matter at the root and should cause anxious reflection on the part of those who are responsible for it. "Whatsoever ye sow that shall ye reap" applies to the affairs of the church as well as to the affairs of the world.

Children go to Sunday-school for religious instruction and church training; not to sing cheap gospel songs and light, catchy music for the entertainment of their elders. The Sunday-school has no more right to deprive them of the opportunity of learning the important hymns of the church than our educational institutions have to deprive them of the privilege of acquaintance with the standard literature of the day; no more right to put into their hands senseless doggerel poetry and ragtime music than have our libraries to force upon them the demoralizing yellow peril literature that springs from the same source.

The best of the modern revival hymns serve only a temporary purpose and only few of them can be used to advantage in the Sunday-school. They appeal to a mature emotional sentiment and do not come within the experience, taste and imagination of childhood. Young people need to have emphasis placed on the idea of praise, gratitude, reverence, service and heroic living. Every model Sunday-school hymn is a word picture, set to music to develop its perspective and enhance its effect. Our first, clearest and most beautiful view of heaven is obtained through the singing of such hymns, and they afford the finest kind of religious instruction. If, therefore, children can get so much theology through hymnology, why not permit them to study more the riches and beauty of our best hymn books, instead of forcing upon them hymns that mean nothing to them and have a demoralizing effect upon their developing literary and musical taste?

Every musical instructor of children knows that they prefer to study and sing good music. In a New England village not long since I heard a rendition of *The Messiah* by 150 school children from 12 to 16 years of age. They sang the soprano and alto of the choruses, the other parts being supplied by the orchestra. The solos were sung by some of the best soloists of the State. These children had met voluntarily, twice a week for rehearsals for six months preparing for this concert. As I heard them sing these great choruses I was filled with shame for the church when I thought of the great multitude of her children in the Sunday-school who never heard anything better than a revival hymn or a ragtime melody. For this condition those who select the music for the Sunday-school are directly responsible. And there can be no improvement until the present objectionable music is eliminated and the standard hymns of the church, interspersed with distinctively Sunday-school music of an elevating and churchly character, take its place.—From *The Continent*.

Organ Music

By Alfred Hollins

The question of what is legitimate organ music is open to much discussion. My object to-day is to bring before you a side of organ music which has not yet been thoroughly developed, namely, original compositions for the organ more suitable for the concert room than for the church. I do not agree with those who hold that the German school is the only ideal school of organ music. English builders were the first to give attention to improvement in mechanism and the invention of the swell. The French followed suit, but they have been far slower in adopting improvements. With this development of mechanism and the introduction of fancy stops, it is only natural that English and French organ music should have a style of its own.

Surely, then, because the style of our organ music and that of the French has grown out of the development of the instrument, it is hardly reasonable to say that these schools are not legitimate and just as true to the genius of the organ. I have never heard it said that, because Chopin and the modern pianoforte composers availed themselves of the improvements in their instruments, those masters who preceded them were the only composers of ideal pianoforte music. The prejudice against arrangements for the organ is happily dying out. In fact, they are an absolute necessity for the concert room; but I want to see more actual concert music written for the organ. Why should not dance rhythms be employed? We often hear it said of certain passages played on the organ, "Those are pianoforte passages," or "those are orchestral passages," and people are scandalized to find modern mechanism and fancy stops taken advantage of. What does this signify, if the passages can be played on the organ and *sound well*?

(From an address delivered at Glasgow.)

Don't! Don't! Don't!

By Yorke Bannard

To point out that which should *not* be done is contrary to modern educational canons. By so doing one is apt to suggest to the mind of the student some form of wickedness with which otherwise he might never become familiar. On the other hand, a word of warning can generally be concisely expressed—a fact which must be allowed, in these days of paper shortage, to overrule other considerations.

Everything depends upon attention to details. The successful church organist seeks to produce the most artistic effects, even in the minor details of the service. His first concern is his voluntary. If, then, you would be successful, if you would achieve even a passable result in this direction—

Don't select your music after a cursory reading of the publisher's catalogue. The publishers will generally send you a bundle of music on approbation. Go through each number carefully. Find out what will suit you and your instrument, and decide accordingly.

Don't play voluntaries that are technically beyond you.

Don't select pieces written to display "fancy stops," nor pieces reminiscent of the orchestra, as voluntaries. As far as possible make the most of genuine organ music.

Don't neglect Bach, Buxtehude, Rheinberger and Wesley on the ground of classicality. People will always listen to the classics if they are carefully played.

Don't forget that the modern composer needs your support.

Don't contribute to the efforts of second- and third-rate composers. There is no room for them in the domain of art. And having selected your music—

Don't neglect to practice assiduously, and don't fail to see that you have your voluntary thoroughly in hand before performing in public.

Don't test your pieces from the organ-loft, but from the body of the church. Get a friend to play for you and test for yourself.

It is to your decided advantage if you can extemporize, although the bulk of organists cannot do so. It is a difficult art, demanding as it does both theoretical knowledge and technical skill. But it is well worthy of study.

Don't pretend to extemporize without previous preparation. A sketching-out is necessary at first, and can only be dispensed with after considerable experience.

Don't ramble along your keyboard in order to "fill in" the unavoidable gaps which occur during a service. Whatever you do, do it on definite lines.

Don't lightly regard improvisation because of its transitory nature, for it is (properly conceived) the highest form of musical culture.

The business of accompanying is the most serious of all—

Don't allow your choir to accompany you. Most organists do. Don't you.

Don't be noisy. It is your concern to support the voices, not to drag them over difficulties and bolster them up when their intonation is faulty. Once done, always expected. Therefore stick to the principle, even if a catastrophe or two result; it pays in the long run.

Don't use your reeds too frequently; they are opposed to good vocal tone. Let your selection rest rather with the diapasons and flutes.

Don't regard a combination of stops as indispensable. Frequently allow your stops to be heard singly.

Don't be forever pedaling; 16-ft. tone soon becomes monotonously irritating. Vary your tones, of course, but with a preference for the 8-ft. ones.

Don't attempt word-painting. You cannot imitate the grin of a dog as it runs about the city; nor "caterpillars innumerable," nor "sharp razors," nor "hot thunderbolts." Rather go to the other extreme and leave descriptive work alone.

Don't make a practice of using fancy stops when accompanying, especially the céleste, vox humana and tremulant. Sparingly used, the effect may be good.

Don't introduce appoggiatura, arpeggio, etc., into your accompaniments.

Don't add to the swell with the swell-box open.—*The Organist and Choirmaster* (London).

The Fascination of the Organ

By Sir Charles V. Stanford

THE study of the organ is one possessing a great fascination for the young student. The obstacles to its cultivation have, to a great extent, been removed. The touch is now as light as that of a Broadwood pianoforte, the alternative slavery and tyranny of the blower has made way in most places for the uncomplaining water engine or electric motor, and the multiplication of choral services is giving increased employment to a numerous body of young organists.

But although it is easier to obtain a skin deep mastery over the organ than over the violin or even the pianoforte, it is quite as important that the beginner should be carefully trained and guarded from tricks of style as in the instruments aforesaid. There is an especial danger at the present time arising from the fact that organ-playing in England is in a state of transition. The solid old style has, from the undue prominence of some of its more glowing absurdities, given place to an equally reprehensible flimsiness of execution which, like so many of our plays, has been "adapted from the French." It may be hoped that the wisdom of teachers will keep each style for the school of music which is suitable for it. It is possible to be solid and weighty in the rendering of a Bach fugue and effective and brilliant in the execution of a Widor symphony; but it is not necessary for the sake of solidity to insert the seventh into the common chord in order to get what old-fashioned organists used to call a "good rolling effect," or to insert an *acciaccatura* before the first note of a phrase, to anticipate the first chord by giving out the treble note a beat too soon, or to prolong the last passage by holding on the pedal bass. These ingrained practices which, alas! are not even yet out of date, and in which many organists indulge from mere habit and without a thought, are in their nature as ridiculous as to begin a performance of the *Meistersinger* prelude with an anticipated key-note on the flutes and trumpets or, to end the C minor symphony of Beethoven with a long C held out indefinitely by the double basses and the bass trombone. What we should hiss in the concert-room as a vandalism, we accept without a protest as an appropriate adjunct of the church style. An instant's impartial consideration would convince the player of the silliness and ugliness of such tricks, and it is of still higher importance that our younger musicians should be brought up ignorant of such bad habits. Equally should they be restrained from overdone *staccato*, over-rapid pace, and the pump-handle use of the swell pedal. It is not uncommon to hear *crescendos* and *diminuendos* proceeding from an organ with the regularity of a steam engine, without regard to the sense or meaning of the composition.

When the Organ Cyphers

ONE of the most frequent occurrences causing trouble in any organ is a cypher. Usually, in modern organs having individual valve sheets, the cypher is confined to one pipe. Sometimes, if any of the valve springs are a little rusty or weak, several touches of the key controlling the pipe will stop the cypher till a tuner can be reached. Sometimes the temporary disuse of the stop of which the misbehaving pipe is a member will stop its noise till a repairer can be called in. Often neither of these two methods of procedure will avail, then the usual method resorted to is removing the offending member. Sometimes this is a good thing to do, but often, especially if the pipe is a large one, the noise of the wind escaping through the pipe hole will be almost as annoying as the cypher itself. A better plan is to lay several thicknesses of paper or card-board over the pipe hole, then set the pipe in place, the weight of the pipe keeping the paper in place and preventing the escape of wind.

As a rule, these things happen just at a time one would wish they did not—while the picture is in progress or during an important musical number. The writer recently heard of a New York organist who improvised for fifteen minutes around a cypher as an "organ-point," keeping the interest of the music up all the while.—ROLLO MAITLAND, in *The Console*.

The Test of Time

By T. McLeod

We hear much of the beauty of modernist music, as the music of the future. By modernist music we mean the formless music that corresponds to the vers libre which floods the magazines and is trumpeted as the poetry of the future.

Now the fact is, all music—whether written one hundred years ago, or two—is as much the music of the future as it was of the past. The only test of it all is this: Will it stand the test of time? The fugues and canons of the great Bach have never been approached in all the long years that have rolled by since he penned them. The harmonies of the immortal Mozart are as fresh and piquant—the structure of his symphonies as marvelous—as if the ink were not yet dry upon them. Beethoven still thunders his message in terms of Today. Yet there were living, when these masters spoke, scores of other men who made music and who were famed in their day.

But their compositions failed to survive. And we smile when we hear of the famous controversies between the adherents of Buononcini as opposed to Handel. And again we are amused, in the knowledge of a later day, at the feuds between the admirers of Piccinni as the rival of the great Gluck.

Yet in their day these rivalries were sincere. But Time—that merciless sifter of wheat from chaff—has tried the music, and only that which could withstand his tests has survived the little personalities that made it.

Of the great welter of modernist music some will undoubtedly survive. Not—primarily—because it defies all rules and displaces all harmonies—but because it expresses sincerely some phase of those subtle affairs of the spirit which make up the life of to-day, as it will index those of the life of to-morrow. For this reason—and no other.

What music Time will choose to sing its way down the dim aisles of the day-to-come no one knows. But this one thing is certain—*only that music will last which is sincere.* Pose in music—as in all Art—is as shortlived as the mood that invites it.

"Never"

By Frank Oneto

FAIL to maintain a correct position at piano.
Wrap your feet around the piano stool.
Lay hands on keyboard in a careless manner.
Fail to keep the hands in correct position.
Fail to relax shoulder, arm and hand muscles.
Omit phasing, musical terms and marks.
Fail to place accents on proper beats.
Overlook key and time signature.
Fail to count loudly and evenly.
Play heavily, always lightly and gracefully.
Play in a careless manner.
Imitate; always be original.
Forget, *fast practice* means FAILURE.
Forget, *slow practice*, sure road to SUCCESS.
Study and practice without the MIND directing.
Fail to get the spirit of a composition out of a study.
Forget that theory and practice go together.
Forget conscientious study and practice makes thorough musicians.
Forget without these essentials there is no MUSIC.

The Etude Letter Box

THE ETUDE wants to share with its readers some of the very interesting letters that come to it. We can not, of course, allow our correspondents to indulge in lengthy, polemical discussions of articles. We do, however, enjoy reading terse, interesting remarks from our supporters. Therefore we shall be on the lookout for short, pithy letters from practical people on timely topics and shall print them now and then.

Tickets for Students

TO THE ETUDE:

In reading the "Rachmaninoff Number" of THE ETUDE, October, 1919, the article pointed out the fact that the Conservatories in Russia gave their advanced pupil an opportunity to hear the "final" rehearsals of the orchestral concerts.

If a sum of money could be provided to make arrangements in our musical centers to have students enter a competitive concert before the symphony concerts begin, regardless of being private or conservatory pupils, each to play a composition previously advertised and the pupils showing the most artistic ability to receive free admission to the symphony concert, it would be a step in the right direction and also a great advertisement of the pupil's teacher or conservatory.—DOUGLAS G. M. STEWART, Massachusetts.

TO THE ETUDE:

I certainly deprecate what was written pro and con on the subject of playing from memory—for several times have I heard these great artists play without score, and marked my copies at the then time, following their rendering to the best of my ability: S. Thalberg, Arabella Godard, Harold Bauer, Annette Esipoff, Josef Hofmann, Sophie Mentor, Carreño, Charles Halle, Pudrewski, Godowsky, Vito Mattei, Dr. Hans von Buelow, Rosenthal, de Pachmann, Alexander Skiarecski, and Rubinstein, and last, but not least, my esteemed and intimate friend, the late W. T. Best, organist to the Corporation of the City of Liverpool, execute whole programs of intricate works, *e. g.*, J. S. Bach's organ fugues and similar works upon that wonderful instrument in St. George's Hall. Both Liszt and Dr. von Buelow complimented him at Rome upon his marvelous playing and musicianship. Cornelius Gurlitt (1820-1901), organist of the principal church at Altona and author of many most useful works for piano students, has written:

"Cultivate early the habit of playing by heart, as in later years it becomes more and more difficult to acquire."

This I write with full knowledge as a piano student for the past 60 years; also a buyer of your inestimable ETUDE for the past 27 years. Playing by heart, to my mind, is a special gift from the Almighty, given to urge us onward that we may attain greater proficiency amongst ourselves and for humanity.—JOSEPH BOND ROOSE, Canada.

Keep It Up

TO THE ETUDE:

Keep it up! Keep up the good work of boosting the teachers' interests. Music cannot get ahead as an art or anything else unless there are teachers and good teachers. Of course, we teachers know that if we go into music we are not going to get to be Carnegies, Rockefellers and the like. That is not what we are seeking. We want to do all the good that God will let us through our talents. But because we have ideals or because we are unselfish in proper measure is no reason why the public should not "come down" with the right amount of the world's goods to make us comfortable and prosperous. If we want more and more good teachers in music let us have more and more money in proportion to what we can give to the world. We know that THE ETUDE is the friend of the right kind of teachers, and we know that you will do all you can to help us, but it seems to the writer that it is up to the teachers themselves to take the ideas and materials that THE ETUDE works up and go out to the public with them. I wouldn't want to see the music teachers organize in a union to raise prices. That would be a little too much like trades unions. Yet in some districts the school teachers strike individually. That is, when they find that there is no chance in that school district for a raise, they lift up their stakes and go to another State. They say that in some States in the Middle West we get the pick of teachers from the East because the teachers go where the school boards pay twice what they used to get in the East. Who is going to blame the music teacher who sees that in his district there is no hope for a raise in tuition fees if he cuts out for the city where the people don't want everything for nothing? Keep up the fight for us. I want all my pupils to read THE ETUDE so that they will get the right angle on the situation.—L. D. M., Oklahoma.

Helpful Hints for Our Contributors

1. **Write your name and address plainly.** Some of the names and addresses that come to us are so illegibly written, that in replying we are forced to cut them out and paste them on the envelope, leaving it to the postman to puzzle them out.

2. **Be sure to mention in your letter the exact title of your manuscript,** when inquiring for one sent, or in submitting one for publication. This will expedite matters in locating it, and you will hear from us sooner.

3. **If possible, have your manuscript typed.** We receive so many, that it makes the task of reading them easier and quicker, when they are plainly typed.

4. **Let your article be as terse as possible.** The readers of THE ETUDE are busy people, and they like things boiled down, and shorn of all superfluities. Give us practical articles. THE ETUDE is written and published for *practical* teachers and students.

5. **"The Etude" does not, as a rule, use verse,** except in the Children's Department. We do not care particularly for high-flown articles extolling the power of music, of the Whiteness of the Which; We take it for granted that readers of THE ETUDE find inspiration as to the beauty and poetry of music elsewhere, and that they come to our columns for *practical* aid, and not for lovely generalities.

7. **Be so kind as to have patience if your article does not appear at once.** There are many reasons determining the appearance of an article—its length, its subject, its general character, its timeliness. Often an article must wait a considerable time for a vacant space—or it is delayed because we have other matter along the same lines, and it would not do to fill up THE ETUDE with repetitions: there must be a certain balance. Rest assured that your article will be printed as soon as it can make the best entry to the readers.

8. **Never send your manuscript** or the letter pertaining thereto, with any other letter relating to ordering music, asking questions, etc. Let your letter pertain strictly to the manuscript and write about other necessary matters in other communications.

Department for Violinists

Edited by ROBERT BRAINE

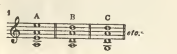
"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

"Scordatura"

(Mistuning of the Violin)

By Edwin H. Pierce

THE standard tuning of the violin in fifths; namely, G, D, A, E, is doubtless the best possible tuning that could be devised. It is now so thoroughly taken for granted that many fairly well-informed players are ignorant of the fact that in the early days of the art, abnormal and exceptional tunings were quite common and were often used with great ingenuity for special effects. The following tunings are all to be met with in the works of old violinists:



The tuning (*a*) is favorable to simplicity of fingering and great sonority in the key of A major. It was employed at least once each by Tartini and Castrucci in Italy, and very frequently by dance-fiddlers in Scotland. Some old Scotch reels demand it almost imperatively.

The tunings at (*b*) and (*c*) were occasionally employed by Biber. Who was Biber? Frankly speaking, we fear present-day musicians would find little satisfaction in attempting to resurrect his old compositions, yet he was quite a celebrity in his day. He flourished from 1638 to 1698, was conductor of music at the court of the Prince-Archbishop of Salzburg, and the Emperor Leopold presented him with a gold chain and a large sum of money, besides raising him to the rank of the nobility. *Sic transit gloria mundi!*

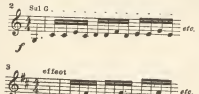
The tuning at (*d*) was employed once by Nardini; that at (*e*), which is intended to imitate the effect of the "Viola d'Amore," was used by Barbella and Campagnoli.

With the passing of years, the tuning of the violin seemed to become more rigidly standardized and these abnormal tunings less and less common, although they have never fallen quite into disuse.

Paganini employed several exceptional tunings, sometimes in quite a sensational manner. His *Concerto in D major*, which is still in the repertoire of many virtuosos, has the solo violin part in the key of D, but the orchestral accompaniment a semitone higher, in the key of E flat. For its performance, the violin strings are all tuned a semitone higher; viz.: A flat, E flat, B flat, F. When the *Concerto* was still in manuscript, and Paganini himself the only person who played it, he kept this fact a secret, even from the members of the orchestra, and it was supposed to be a concerto in *E flat*, which greatly increased the wonder at his performance, because, as every violinist knows, E flat is a much less favorable key for brilliant passages on the violin, and there are many effects possible in the key of D which would be out of the question in flat keys.

Spohr employed a similar device in his duets for violin and harp, but from an entirely different motive; the harp sounds much richer in keys of several flats, the violin more brilliant in sharps.

Several French violinists, including De Beriot, Mazas, Prume and Baillot, have used the *scordatura* effectively, but only on the G string. De Beriot in his *Air Varie, No. 2*, in D, tunes it up to A, thus giving it an almost trumpet-like resonance. He writes the part for this string as if in the key of C; the fingering thus remains the same and the unusual tuning of the string transposes it automatically into the key of D.

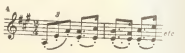


Composers are not uniform in their usage in this matter; some write the notes *as they sound* and leave the player to figure out the proper fingering, others (as in the above example) write the notes *as fingered* and make the violin a "transposing instrument."

In our own day Saint-Saëns has used a most unique *scordatura* in his *Danse Macabre*—a symphonic poem in which Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance. The E string is tuned a semitone flat, giving a dull and uncanny effect.

Abnormal tuning of the other bowed string-instruments is uncommon. The writer knows of no example whatever on the viola; on the double bass the lowest string is occasionally tuned a tone lower so as to secure added compass downward, though at the expense of resonance. On the violoncello there are two classical examples: Bach, in his *Fifth Violoncello Sonata* requires the A string to be tuned to G, and Schumann, in the slow movement of his *Piano Quartet, Op. 47*, calls for a tuning of the C string down to B flat. This last, by the way, is done in the course of the movement, while the other players are playing, and, although a sufficiently long rest is allowed the 'cellist, is exceedingly awkward to manage. It is done for a good and legitimate reason, namely, to furnish a low B flat for an "organ-point," but one cannot help wishing that Schumann had thought of some other way out of the difficulty.

This article would not be complete without mentioning the interesting fact that certain *scordatura* effects seem to be well known to that now rapidly vanishing race, the old-fashioned country fiddler who plays by ear. In his youth, he once heard and committed to writing an old traditional tune, known as *Snow-bird on the Ashpile*:—



The proper rendering of this calls for the G and D strings to be tuned to A and E, respectively, exactly as in the example from Tartini and Castrucci. The three opening notes are executed with a sort of rough *ricochet* staccato.

The Violinist's Dynamo

By E. W. Morphy

NEXT to listening to the product of the average amateur violinist, there is nothing worse than to watch him at the task. The noise he draws forth, and his physical bunginess are painful to those who love tone-beauty, gracefulness and poetry of motion. Such a one has failed to observe that the artist works with ease and complete relaxation and commands us with his thought-power and the absence of physical effort. The mental pygmy labors rigidly attempting a work which is too big for him and struggles as if he were killing snakes. He demonstrates the saying that the one who tries hardest always makes the best second man.

First of all, the trouble is a mental one; that is why it is so hard for teachers to be of assistance. Students are too often of the opinion that if they take lessons the teacher can administer something that will make artists of laggards, and this in lieu of all thinking or study on their part. Teachers agree that the basic trouble is faulty thinking; incorrect hearing; lack of observation. Just so long as pupils neglect ear training we will have players who clutch, bungle with their shifting and scratch with the bow. To train the ears, instructors are compelled to keep pupils so long in one position (usually the first) that when a change is necessary there is worry and inconvenience. I think it is Goby Eberhardt who states that shifting should begin at once in order to impress the student with the fact that the entire fingerboard is used. Mr. Eberhardt is right, providing the student has an acute sense of pitch and an inborn appreciation of violin tone; but when there has been no preliminary ear training and no special talent for the violin in particular, the only course is much practice with a perfectly quiet left hand until the ear is aroused.

A violin student with faulty hearing is like a person shooting at a mark with closed eyes; the aim lacks positive direction and control. The person equipped with an accurate ear does not force himself; but, relaxing with a feeling of pleasure, he directs his fingers to places that will produce the sounds he hears in his inner ear. Naturally, the talented player may, at first, miss the correct spots on the strings a few times because the fingers are not likely to respond at once to the dictates of his will; but with the thing he wants standing out clearly in his mind, it is not long before the correct results are forthcoming. With the ear constantly alert, a musical student does not dread to let go of any fixed position, for he knows that he has the power to find it all again easily. He has a skill akin to that of the cat which lands on her feet regardless of how she is thrown in the air. If one ever acquires dexterity in violin playing he must accustom himself to throwing a position away and finding it again; in fact, left-hand technic is just that very thing—the ability to perform in tune unusual combinations with ease, to change accurately from one position to another at a rapid tempo and without fatigue.

Clutching, therefore, is the result of using too much physical force in place of mental power, for if it is not in the mind it can never come out. If one fails to put things into a box how can things be taken out? If one end of a hose is coupled to a tree how can we expect water to gush from the nozzle?

What is the all-impressive thing about the playing of a great artist? Is it not the mental poise and power of the man? He knows what he wants, he is greater than the task he is performing; like a beam in a building he is stronger than necessary, to assure safety. The student who is anxious to win must keep at the thought-forces; he must know his work better and the doing of it will be a physical pleasure. To improve the mind and make it more musical, whistle—sing—play slowly, and let the tones sink in. Doubt and test yourself in every possible manner to be convinced that you "know, and know that you know," and physical ease will be yours because you have developed the mental prerequisites and started the dynamo that operates the whole process.

Dots and Dashes

VIOLIN students, especially those who are trying to get a knowledge of the violin without a teacher, frequently write to ask for the significance of dots or dashes placed over notes under a slur. Fundamentally, in violin music, a straight line placed over a note means that that note is to be sustained for its full value, and the bow is to be pushed along the string until that full value has been reached. A dot placed over a note means that the tone is to be shortened one-half; that is, if a series of quarter notes have dots over them they are to be played like eighth notes with eighth rests between. In playing notes with dots above them in violin music, sometimes the bow leaves the string between the notes, and sometimes not. It depends on the nature of the passage being played and the kind of bowing which is used.

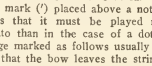
In the case of dashes above the notes under a slur as in the following:

the bow is pushed or pulled in the same direction four times, either up or down as the case may be. The tones are sustained practically to their full value, except that there must be four distinct impulses of the bow. This is essentially a legato passage.

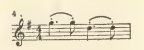
In the case of dots over or under notes, beneath a slur, as in the following:

the notes are played in a staccato manned with four distinct impulses of the bow either up or down. The notes are played short and not sustained, and the effect on the ear must be as if the notes were written as sixteenths, with sixteenth rests between. However, writers of violin music often write dots when they mean dashes and vice versa.

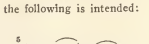
The mark (') placed above a note indicates that it must be played more staccato than in the case of a dot. A passage marked as follows usually indicates that the bow leaves the string at each note:



In his bowing exercises, Sevcik uses the sign (') to indicate "jerked or hopping staccato." The violin student who is studying without an experienced teacher is often handicapped by the uncertain manner in which writers of violin music mark their compositions. A dot is often used where a sustained tone is required. For instance, a passage is often marked:



when the following is intended:



Violin students should make it a point to buy editions which are marked by violinists and not by people who do not understand the technique of the violin.

Helpful Handicaps in Violin Playing

By G. F. Schwartz

MANY handicaps—devices or schemes calculated to overcome certain difficulties —incautiously used may result disastrously; certain others, however, are at the same time highly effective and absolutely harmless.

The violin player's problems may be divided into three groups: first, position; second, the left hand; third, bowing. Perhaps the most important thing for the violinist to learn is a good position of both the body and the instrument. As an aid the following "handicap" is suggested: stand with the back (left heel, left shoulder blade and the head just back of the left ear) touching a projecting corner of a wall or a door jamb; five or ten minutes' practice a day in this position will bring excellent results. If the violin has a tendency to droop, as is always the case with young players, suspend a weight of perhaps a pound or so from the peg box; after five or ten minutes' practice and upon removing the weight, the instrument will almost seem to have acquired a slight upward pull; it is understood, of course, that a reasonable effort will have been made to keep the violin in a horizontal position while working with this handicap.

To correct the fault of a backward pull of the bow as it approaches the point, stand with the right shoulder touching the wall, the angle between the back and the wall being about 45 degrees; if the right hand draws backward it will touch the wall, as a reminder at the end of the down stroke; reversing the position of the body will cause the point of the bow to strike the wall at the end of an up stroke. Long slurs, including an unusually large number of notes in the same bow, are usually difficult; try to play these passages twice in one bow; this is preferable to trying to play the passage in a half bow. Strength and ease in bowing may be acquired by lying upon the back on the edge of a firm couch, with the violin raised vertically. This position is a severe one, and requires considerable determination, but it has great possibilities in the all-around mastery of violin technic.

For the left hand stretchers and strengthening devices should, if used at all, be adopted only after certain proof of their harmlessness. The following suggestion is so obviously without danger that there need be no hesitation in trying it out: take an old, rather close-fitting glove (left hand); clip off the finger ends and the thumb back about one-half inch from the end; trim the wrist also in such a way that the metal fastener is removed; five or ten minutes' practice—especially for loosening up the fingers, particularly in cold weather—will give most desirable results.

Undoubtedly the best "handicaps" one might use are a critical mind and a determined will; but while these are being cultivated, the suggestions given above will prove effective if given a fair trial.

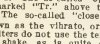
Violin Questions Answered
By MR. BRAINE

Fake Violin Labels a Cruel Fraud

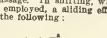
Many letters continue to reach the Etude from owners of violins, who, on the strength of the fact that their violins contain labels, bearing the names of famous violin makers, jump to the conclusion that their violins are genuine and worth fabulous sums. It has been repeatedly explained in the Etude, that it has been the custom of a hundred years or more, of violin manufacturers to paste facsimiles of the labels of Stradivarius, Guarnerius, Amati, and other famous violin makers, in their violins, the idea being more to show the type of model used than a deliberate attempt to delude the public into the belief that the violins had been made by the great masters whose names appeared on the labels. These labels are often found in violins which retail for as low as $5.00.

It cannot be too emphatically stated that it is impossible to judge the identity of a violin by a copy of the label sent us by mail. There seems to be no law against using these labels in this manner, so we find any kind of a label in any kind of a violin. It is a pure waste of postage for people to write us concerning their violins which they expect us to value on the strength of a copy of the label in the violin. The advertising columns of the Etude contain the names of a number of reputable firms dealing in old violins. Readers who possess violins which they believe are genuine products of the old masters of violin making, should write to one of these firms and arrange to send the violin for an examination. Written descriptions and photographs of the violins are of little use in telling whether they are genuine or not. The violins must be actually seen and carefully examined.

A. W. A.—1. The so-called "open shake" is a trill, marked "Tr." above the note to be trilled. The so-called "close shake" is what is known as the vibrato, or "tremolo." American writers do not use the terms "open" and "close" shake, as is quite common in England. The notes on which the vibrato is to be employed are rarely indicated in violin music. If so indicated, a marking like the following would be employed



A quarter note, marked with three strokes over the stem, would be divided into thirty-second notes, that is, the note would be played eight times. 2. The term SFZ means that the note over which it is placed, should be played with explosive force. SFZ passages are bowed in different ways according to the passage being played, but where possible a blow on the string at the frog with a hammered effect, produces the best result. 3. Where a sliding effect or glissando is desired, an ordinary slur is used to indicate it, frequently with the word glissando marked above the passage. In shifting, where a single finger is employed, a sliding effect is produced as in the following:



F. D.—The six sonatas for the violin alone, by Bach, are the most important works in the classics which are designed to be played without accompaniment. Separate movements from these sonatas are often played in public by concert violinists without accompaniment. 2. As your letter gives no hint of your age or stage of advancement, I cannot advise you as to specific works for learning sight reading. If you are sufficiently advanced, you would find the sonatas of Haydn, Mozart, and Beethoven, written for violin and piano, admirable for practice in sight reading, especially if you are lucky enough to find a good pianist to play them with. Playing violin duets, trios, quartets or the violin parts in a string quartet, is excellent practice for sight reading, as is playing in orchestra. The most important thing to observe in practicing sight reading, is to play music a grade or so easier than you are able to play. If the music is so difficult that you have to stop every measure or so, to practice it, you will not get ahead very fast with your sight reading.

M. L. C.—The reason why both forms of the minor scales, harmonic and melodic, should be studied, is because both forms are often met with in the music you play. Either form can be studied first, but usually it would be best to begin with the melodic form, because the intervals of this scale are often more easily grasped, and it is more frequently used in constructing the melodies of a composition, than the harmonic. 2. No rule can be laid down as to the exact length of time strings can be used before they lose their tone and become lifeless. Change your strings as soon as they lose their tone. Any good music house can supply steel E and Aluminum D strings. There are many good brands. 3. Unless you have classes in theory and harmony, or your pupils take several lessons a week, you will not have time to teach much of these branches in the first and second year of violin playing. However, you can always find time to give your pupils a few of the fundamental rules of theory and harmony. It is absolutely necessary to teach enough theory to make the pupil understand his work. 4. Your trouble with the vibrato is no doubt caused, as your teacher says, by want of relaxation. This is why your arm becomes so tense. Try practicing it silently (that is, without using the bow) for a few minutes each day, with the wrist joint relaxed, so that the hand swings freely. Use a chin rest and a shoulder pad, and do not over-do the pressure on the chin rest. 5. Both the Lupot's, father and son, made excellent violins. Lupon violins have advanced in the past five years. I could not estimate the value of your violin without seeing it. 6. I do not think the climate you describe would injure your violin. 7. For pieces of about the grade you mention, you might try: Souvenir de Wieniawski, by Hisesche; Rigoletto Fantasia, by Singelee; Boy Paganini, by Mollenhauer; 5th and 6th Air Varie, Op. 89, by Rode; Faust Fantasia by Singelee; Gay Senoritas, by Atherton; Kobuldianz, by Eberhardt.

M. H. F.—For the requirements of the pupils you would be likely to get in the locality you speak of, the following course might do as well as anything. For the beginning use Wohlfahrt's *Easiest Elementary Method for Beginners*, Op. 38; this might be followed by the *Kayser Studies*, Op. 20, Book 1. For position work you could use the *Herman Violin School*, Book 11. After the pupil has mastered the first five positions fairly well, the *Kayser Studies*, Books II and III, could be employed with profit, together with *Schradieck's Scales*. There is a vast amount of teaching material of every grade with which you ought to make yourself familiar. You can obtain all the above works from your publisher and also catalogs of violin pieces of every grade. Write to this firm also for the *Teacher's Year Book*.

L. B. F.—There are many left-handed violinists. The technic is the same, but the violin must be changed so that the strings reading from left to right will be E, A, D, G, instead of G, D, A, E, as in the case of a violin which is normally strung. The positions of the bass bar and sound post are also exchanged. Any good violin teacher could instruct a left-handed pupil, since the principles involved are the same, but, of course, it would be preferable to get a teacher who has had experience in teaching left-handed pupils. However, since your son is only eight years of age I would strongly advise that he have been taught in the normal way, holding the bow with the right hand. Being so young the chances are that he could be taught successfully to play right-handed. One of the most brilliant pupils I ever taught was left-handed, but as she commenced at a very early age, she had no difficulty in bowing with the right hand. She mastered all the principal violin concertos and expects to make a success on the concert stage.

R. T. H.—The prices of many of the cheaper grades of violins, and also bows, cases, trimmings, etc., have, in many cases, practically doubled, since the war started. This is due to the fact that such a large proportion of the goods were made in Europe and trade in them practically ceased during the war. It will probably be many years before these goods will decline to their pre-war prices, since wages and raw materials have advanced in Europe almost as much, if not quite as much as they have advanced here. This being the case, it is an excellent idea to try and secure good, used violins, which can often be picked up for pre-war prices, and can be put in good order by a good repairer.

O. L. J.—It is very important to start with the right material at the very beginning. Many of the "first" books and primers for the violin are simply impossible, although some of them were written by noted violinists. Wohlfahrt's *Easiest Elementary Method* is as good as any for the start.

Lesser Lights
By Jo-Shipley Watson

There lived in Beethoven's time and in Beethoven's city a brilliant pianist who might have received more attention had his fellow musicians been less noted. This was Johann Hummel. He lived during the time of Beethoven, Cramer, Kalkbrenner, Weber and Field, and was a pupil of Mozart, Clementi and Albrechtsberger. He also had the advice of Haydn and Salieri. Master Hummel was a quick witted boy. He profited by his lessons and made immense progress. Mozart was so impressed by the child's playing that he offered him lessons for nothing. These lessons were informal and irregular, and the young artist gained more from the lyrical or musical side, than from the technical side of music.

After two years, Hummel appeared in a concert given by Mozart, and his success was so decided that the boy's father took him on a concert tour of Germany and Holland.

His next teacher was Clementi, the composer of so many interesting studies. The change from the melodious school of Mozart to the serious one of Clementi was great indeed, but Hummel needed this thorough preparation for his career as concert pianist. Hummel made many tours of Russia and of France. His concerts were brilliant affairs and he had triumphs wherever he played. The strongest point about Hummel was his extempore playing. A great deal was expected of extempore players in those days; the player had to know every kind of elaboration and every art form, from a simple melody up to a complete fugue. In this field Hummel had no rival but Beethoven. Hummel held no narrow prejudice against his rival; but Beethoven bore Hummel a grudge, which was not made up until Hummel visited Beethoven a short time before the great master's death. It was through Hummel's duet arrangement of Beethoven's symphonies that many people became acquainted with them, and it is pleasant to remember that Hummel made it possible for every pianist to enjoy these masterpieces.

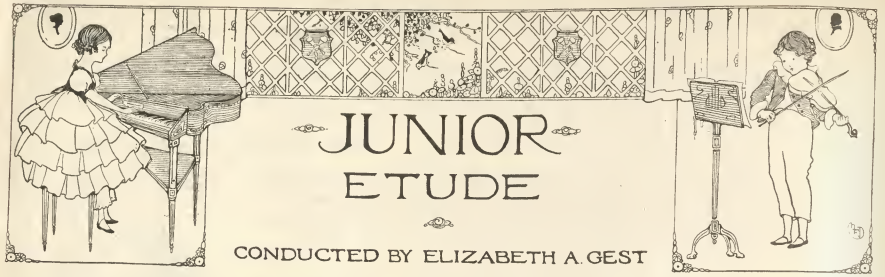
You might not like Hummel's playing, it was light and graceful, brilliant, of course, but rather superficial; and you might not like the piano he used, it was, however, the best of that day, an instrument of light action without much depth of tone. If you have studied the history of piano making you will see that piano technic has kept pace with the instrument, and to-day we hear artists who try to make the piano sound like an orchestra; such a thing would have been impossible in Hummel's day. Do you know Hummel's Sonatas? I think you would like them, there are sweet melodies running through all of them, and fine well-polished themes or sentences, they are works of refinement but wholly lacking in that "something" that touches the heart. Piano students should remember Hummel for his *Piano School* which was a decided advance upon any previous piano methods. Among the important changes he made was a more rational method of fingering, another change was the manner of playing the trill. Hummel insisted that the trill should begin upon the principal note and not upon the auxiliary note. The influence of Hummel's method was far-reaching, he was the teacher of Czerny, who, in turn, was the teacher of Liszt, and Liszt is looked upon as the father of modern piano technic. Let us try to remember the pianist Hummel who lived bravely by the side of the giant Beethoven and won applause and success in spite of the fact that he was "a lesser light."—J. S. W.

The Child Prodigy
By Victor Blondeau

The musical child prodigy has always been something of a mystery to scientific inquirers and others who seek for the cause of things, partly for the reason that music seems to be the only art which produces them to any noticeable number. Some precocious children may be found who are able to draw, to paint, or even to turn figures in stone or wood with some accuracy of technique, but there are very few, if any instances, of children displaying extraordinary knowledge, or outstripping their talented elders in any of these arts. On the other hand, there are quite a number of children—a good many more than ever appear in public—who seem to be endowed with extraordinary talents for interpreting music; talents which in some respects are as great as those displayed by the mature artists. Child prodigies seem to be restricted more or less to two instruments, the violin and the piano, both of which require great digital dexterity as one of the essentials of a highly developed technique.

Almost anyone familiar with a piano keyboard or a violin fingerboard can move his fingers over either at the tempo required for the most rapid passages ever written, but very few possess the *control* which enables them to move them at that speed in the order and manner indicated by the music. From that it would seem that the child prodigy possesses an exceptionally highly developed sense of muscular control, which is further enhanced by purposely conducted practice. The same explanation applies to the "bowing arm" of the violinist, for the wonderfully varied effects which can be obtained by the bow are due in a great measure to muscular control of the right arm and fingers. The essentials of other artistic pursuits are more along intellectual lines and usually require a maturer mentality, only obtainable through years of general worldly experience, hence the precocious performer in these arts is almost unknown.

It is sometimes claimed, though erroneously, that most child prodigies do not, in later years, redeem the brilliant promise of early youth, but disappear from the musical firmament. This view is due to a failure to realize that youthful virtuosity does not at all imply continued development to a mature age, as in the case of the average artist, but rather the fact that a wonder child is merely one who has reached artistic and technical maturity earlier in life than others. He is not so much a greater as a younger virtuoso. The case of the great pianist, Josef Hofmann, as well as those of Mozart, Liszt, Rubinstein, Chopin, and others, are indications of what may be accomplished when precocious talent is properly developed.*



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Enjoy Your Practice

You are taking music lessons, most of you, and practicing daily; and probably a good many of you think that you are thus doing your duty.

But on the other hand, think of the many, many children who cannot take lessons and who have no place to practice. They would just love to change places with you, and would practice a great deal better than you do if they had the chance.

So you must remember that it is a privilege to take music lessons and something for which you should be thankful, and resolve this year to do your practicing with this idea in your mind. Do your very best and *enjoy* doing it, and you'll get twice the good out of it.

Learning to Play

I'm learning how to play and sing,
And pick out chords, and everything.
This note is C

We'll skip the D
The next is E

And now add G

Now, don't you see
A chord 'twill be?
That's pretty good
For little me.

But when I learn to play a tune
I'll play for you. It will be soon,
Because I practice every day;
And that is how we learn to play.

Letter Box

DEAR JUNIOR ETUDE:

I thought you might like to hear from Alabama, the cotton State. My sister has been taking THE ETUDE for four years and I love to play the pieces in it very much. I like the Junior page especially.

I love to play the piano and enjoy taking music lessons.

I would like to hear from some JUNIOR ETUDE friend.

Your friend,
ANNA EARLE CRENSHAW (age 12),
Forest Home, Alabama.

Princess Puretone and the Fairies

By Aurore La Croix

Perhaps some of you have heard Miss La Croix give a concert at some large hall in one of our great cities. She is a wonderful pianist, but she loves children dearly and likes to send these messages to them

PRINCESS PURETONE had been paying another visit to the fairies (Do you remember the first time she went, in September's, 1918, ETUDE?) and she was just about to go home.

"Oh, Puretone! Puretone!" cried the Fairies, "don't go away yet! We want you to meet our dear little sisters, the dancers. Follow us!" they cried, and they led her deeper into the woods to one of God's great forest cathedrals of the majestic pines. Then Puretone heard the fairies call to their sisters, a soft cry as of the very breezes sighing—nature's musical breath. She thought she had heard it faintly before in those very woods.

And lo! As if by magic, there came from out of the dark recesses of that enchanted place, from the, banks of little singing brooks, and from neat gently whispering ferns, exquisite little creatures of joy and light. One by one into the center of the pine-carpeted area they came, with graceful easy steps and saying, "We have come to dance our many dances to you!"

First came the little Prelude dancers. Puretone heard a lovely little Bach prelude which, for the first time, revealed its charm and meaning to her.

"How lovely is the music!" she said to one of the Music Fairies.

"Yes," answered the fairy. "Our little sisters' souls are full of beautiful music." With the end of the Prelude the little fairies departed.

"Alas!" cried Puretone, "they have gone! Are they not going to dance for me?"

"Oh, yes, indeed!" replied the Fairy. "They have gone to call their Sisterhood, the 'Allemandes.'"

And just then, in slow, dignified procession, they came, with long, stately movements.

"How lovely!" cried Puretone, "and will there be more?"

"Oh, yes; here are the Courantes."

They came with happy, quick, decided movements of a much different nature from the Allemande, and always so lovely that Puretone wished it might never end.

The Sarabandes, with a very large band of fairies, came next, and they were so grand and majestic that little Puretone wondered at their magnificent beauties.

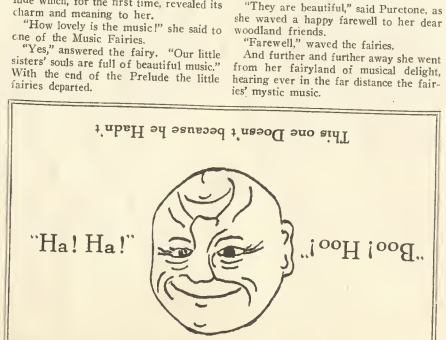
There followed charming minuets, vivacious passepieds, delightful Gavottes, and lastly, the jolliest kind of a Gigue.

Soon the little Fairies disappeared as magically as they had come. "Now we shall lead you back," cried the Music Fairies. "Are they not lovely, our Sisters of the Dance?"

"They are beautiful," said Puretone, as she waved a happy farewell to her dear woodland friends.

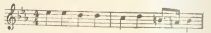
"Farewell," waved the fairies.

And further and further away she went from her fairyland of musical delight, hearing ever in the far distance the fairies' mystic music.



Who Knows?

1. What is a flageolet?
2. What is harmony?
3. What is a folk-song?
4. Who was Stephen Foster?
5. What is a polka?
6. How many strings has a guitar?
7. What is the Sistine choir?
8. When was MacDowell born?
9. What is the difference between a half step and a half tone?
10. From what is this taken?



Answers to Last Month's Questions

1. A PIPE ORGAN is an instrument consisting of a large number of pipes through which air is impelled by mechanical means. It is played from a keyboard or manual.
2. Compound time has three pulsations for each beat in the measure.
3. The great staff at one time contained eleven lines.
4. Christoph Gluck was an opera writer of the eighteenth century.
5. Debussy was born in 1862.
6. A clavichord was a predecessor of the piano.
7. Mascagni wrote *Cavalleria Rusticana.*
8. Tutta forza means with all force.
9. A libretto is the book of an opera without the music.
10. *Hark the Herald Angels Sing,* by Mendelssohn.

Musical Game to Teach Added Lines Below Bass Clef

By Laura Rountree Smith

THREE children have banners or cards, one containing the letter *e*, one containing the letter *c*, the other the letter *a*.

They run in and out between the children standing in a circle saying,
Three little added lines below,
The Base Clef, have names you know,
Where shall we go? Where shall we go?
Three little added lines below.

The first child to say, for example, that "*e*" is on the first added line below, changes places with the child who has the banner and the game proceeds as they locate notes, on added lines below the Base Clef.

THERE once was a man from Hong Kong
Who played on a very loud gong;
He made as much noise
As seventeen boys
And accompanied himself with a song.

A THANKSGIVING STORY
(Prize Winner)

THIS is a story that happened overseas. A number of our soldiers were gathered in a recreation hut on Thanksgiving Day, and they were more or less doleful as they were thinking of home. There was no Victrola in the hut—only a piano on which none of them could play.

Brown, one of the soldiers, suddenly said, "It certainly is dull here, let's go over to that hut farther up front, you know the one I mean, and see if we can get a girl to play for us."

So they tramped three miles to the hut and triumphantly brought back a girl who was only too glad to cheer up the boys. She sat down at the piano and played the old tunes they all knew and loved, while the boys gathered round her and sang. Thus a sad Thanksgiving Day was changed to a happy one by Music.

MARJORIE WARNER (Age 15),
Bradford, Pa.

A THANKSGIVING STORY
(Prize Winner)

It was the day before Thanksgiving and Irene and Frederick were out in the field trying to catch the turkey. They tried for over an hour, but could not catch it at all.

"I have an idea," said Irene, and she ran into the house to get her violin. "What do you want with a violin when you are catching turkeys," asked Frederick in amazement. "Wait and see," said Irene, and she sat down and began to play a tune on her violin.

The turkey looked at her in amazement as the soft, clear tones rang out on the still air. Finally the bird came nearer and nearer as if enchanted by the music, and when only a few feet away Frederick caught it.

The next day Frederick told how Irene had helped to capture the turkey and she was given an extra piece for a reward.

ANITA POTZER (Age 14),
Hebron, North Dakota.

A THANKSGIVING STORY
(Prize Winner)

ONE Thanksgiving Day I was very lonely, for my family had gone for a long walk.

I was very tired so I laid down to wait for their return, and fell asleep. I dreamed that I was walking through the woods and I met a little lady and spoke to her and she said, "Do you know a little girl by the name of Mildred? I am looking for her." I asked her why, and she said, "Because this little girl did not give thanks to God to-day for having learned her music so well, and I am going to punish her. I am the Music Fairy."

I fell on my knees before her and begged her forgiveness. "Then you must thank God," she said.

Then she disappeared and I awoke and gave thanks to God for my musical education.

MILDRED CARLSEN (Age 11),
Center City, Minn.

Honorable Mention

For Thanksgiving stories: Helen Howard, Eleanor Hostetter, Lucile Wright, Martha Prescott, Roberta Quial, Jennie Ziegler, Katherine Pohlman, Catherine Stouffer, Edith Mitchell, Vivian F. Sheals, Margaret Doran, Dorothy Nye, Genoaffa Sibilia, Ada Jahnson, and Marjorie Raney.

Hello!
HAPPY NEW YEAR

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to musical puzzles.

Subject for story or essay this month, "My favorite instrument." It must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to JUNIOR ETUDE Competition, 1712 Chestnut street, Philadelphia, Pa., before the twentieth of January.

The names of the prize winners and their contributions will be published in the March issue.

The Fishing Excursion

By Lucretia M. Lawrence

(Fill in the blanks with musical terms.)

Over the fences and through the ——(1)
One ——(2) day Johnny sped,
To the ——(3) of a hill by a rippling ——(4)
With his hook and ——(5) he sped.

There he would ——(6) for a little ——(7)
In a quiet, shady ——(8),
Where many fishes with shiny ——(9)
Reflected the light in his face.

Seating himself on a large ——(10) stone,
He started to fish at leisure.
Soon ——(11) a dozen fish he caught,
Which pleased him quite beyond ——(12)

"Oh, what ——(13) sport I'm having," he thought,
"With my ——(14) hook and wonderful ——(15);
"I'll catch ——(16) the number I have," said he,
Which he did in a very short ——(17).

Answers to November Puzzle

1. Score— - - - - e.
2. Pitch— - - - - h.
3. Staff— - - a - -.
4. Tonic— - - - - c.
5. Brace— B - - - -.

Beach.

PRIZE WINNERS

Barbara Billerbeck (Age 11), Elsie Grosse Rhode (Age 13), Osmond, Neb.; Marguerite L. Stalker (Age 15), Binghamton, N. Y.

HONORABLE MENTION

Rosalind Hahn, Corrine Carter, Merieth Thomas, Burrus Williams, Mary S. Park, E. L. Amabel North, Ira Shirk, Marjorie Fuggle, Katherine Byrd, Jennie van Dongen, Elizabeth Klinke.

The Note-Folks

By Ernestine H. Porter

I saw a fiddler tune his strings
And out there leaped queer little things,
The note-folks whom he had set free
To find a home with you and me.
Queer little folks with queer long legs,
A little orphan group that begs,
A welcome where they may abide
And tell their secrets, and confide
The message that they bring, else they
Must turn all sorrowful away
And wander homeless through the land
Because we cannot understand.
So when the music plays let's keep
Our hearts wide open, where may creep
The note-folks, so that they may tell
The story that they know so well.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.
Advance of Publication Offers—
January, 1920

	Special Offer Price
Advanced Study Pieces	.35
Easy Arrangements of Celebrated Pieces	.40
Favorite Old-Time Tunes, V. & P.	.20
Fifty Violin Studies in First Position, Levenson	.35
Finger Gymnastics, Philipp	.50
First Studies for the Violin, Hoffman, Op. 25, Book One	.25
Four Octave Keyboard Chart	.20
Introductory Polyphonic Studies	.40
Left Hand Studies, Sartorio	.25
Melodies Without Notes, Hudson	.35
Musical Theory and Writing Book	.50
New Anthem Book	.20
New Indian Song Collection, Lieurance	.50
Nursery Tales Retold, Four Hands, Spaulding	.30
Part Songs for Men's Voices	.30
Piano Questions Answered by Josef Hofmann	1.00
Selected Violin Studies, Second and Third Position, Levenson	.35
Standard American Album	.50
Standard Elementary Album	.30
Teaching Song Album	.40
Twelve Melodious Studies for Acquiring Certainty, Sartorio	.25
Twenty-five Melodies for Eye, Ear and Hand, Bilbro	.30
Twenty Progressive Studies, Greenwald	.35

Monthly New Music "On Sale"

During the busiest months of the teaching season, from November to May, we send out to all of our patrons who desire it a small bundle of either piano or vocal music. To teachers without large classes these packages, arriving once each month, furnish sufficient material from which to select. To others who have regular "on sale" packages, this small bundle of new music arriving at the proper intervals is of the greatest interest and assistance. The packages can be stopped at any time by sending us a postal card to that effect. We should be glad to send them to any one who will so order them. The actual description of the various classifications follows:

1. A package of fifteen pieces of piano music once each month from November to May.

2. A package of eight piano pieces under the same conditions.

3. A package of fifteen songs under the same conditions.

4. A package of eight songs under the same conditions.

5. A small package of sacred octavo music four times during the year.

6. A package of secular octavo music four times during the year.

7. A package of music for violin and piano four times each year.

8. A package of pipe organ music four times each year.

All of the above are charged at our regular liberal professional discounts, to be used from, and these compositions not used to be returned at the end of the teaching season, or at the teacher's convenience. There is no method of obtaining music supplies which is so much appreciated and which furnishes so much real assistance than the above plan. Many thousands of our patrons take advantage of the above during every year.

Special Advance Offers Withdrawn

David Bispham's *Album of Songs* is the only work which has appeared from the press during the current month. This fine, new vocal album has now been delivered to all the advance subscribers. It should be in the hands of every teacher, every singer, and every student. Mr. Bispham has spent many hours of careful work in selecting and annotating the forty-four songs which have been brought together in this volume. The marked price is $2.00.

Fifty Selected Studies in the First Position for the Violin Compiled and Edited By Chas. Levenson

This is one of the most useful books for the violin student that we have ever seen. It is a book which may be used to follow any instruction book or beginner's method, and it contains a selection of the very best first-position studies collected from all the standard writers for the violin; fifty studies in all.

These studies have been selected, edited and arranged by Mr. Charles Levenson, who is himself a violin teacher and writer of large experience. This book has been examined in the manuscript by a number of well-known violin teachers, who have paid it the highest praise.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Musical Theory and Writing Book By Carl Venth

This work is intended as an introduction to harmony. It is a writing book and a text book combined. It is written by an experienced theorist, who has been a practical teacher for over a quarter of a century. The work is abounds in theoretical information, but the main work, after all, is writing. It begins with simple intervals of the scales, both major and minor and chromatic, but the knowledge of intervals is the all-important and the one on which most stress is laid. With a thorough knowledge of intervals, the rest of harmony falls naturally into place. The work conducts you up to harmony exercises from a given base, and even harmonizing the melodies is touched upon. The work is one that is suitable for class teaching, conservatories and schools.

Our special introductory price for the work is 50 cents.

What a Postal Request Will Bring You

An outlay of one penny and a few moments with a pen will bring you that pleasure and satisfaction that is gained through a knowledge of what is new and good in the world of music. It is rather playing "second fiddle" to let some "other fellow" always be the first in your circle or community to become acquainted with new things and to know that you might know these new things the Theodore Presser Company has gone to a great expense to prepare matter that will properly inform you of new music publications. One can never tell how much it might mean to know that a certain work has been issued or how well a new song, piano, violin or organ composition will fill the need of some special occasion.

These newly prepared circulars are neat, attractive and of a convenient folding size and one could file them for future reference. New matter will be issued from time to time and will be sent those who have signified a desire to obtain it by requesting those now ready.

Send immediately a postal addressed to Theodore Presser Company, Publicity Department, 1712 Chestnut Street, Philadelphia, Pa., and state that you desire to receive the latest circular matter covering material in the branch of music in which you are interested. Practically all of these circulars show by means of thematics, the actual merits and melodies of the new and attractive compositions exploited thereon.

Piano Questions Answered By Josef Hofmann

We have acquired the publication of this most important work by one of the leading pianists of our day. These questions which Mr. Hofmann answers have appeared in the *Ladies Home Journal*, covering a period of about two years. They are so valuable to every pianist that they are put into this prominent form, and we are very much pleased to become the publisher of them. Mr. Hofmann more than answers the simple questions. He gives information that is extremely valuable to every pianist. Here are a few of the questions that have received attention in this work:

The best physical exercise for the pianist.
The best way to improve sight reading.
Can music be studied in America?
Difference between Major and Minor scales.
Do not injure the hand by stretching it.
How best to play the octaves.
How to hold the thumb.
The importance of studying with the right teacher.
It is so much easier to read flats than sharps.

Our special advance price before publication will be $1.00.

Melodies Without Notes By Mrs. H. B. Hudson

Mrs. H. B. Hudson's previous publication, *A. B. C of Piano Music*, has proven extremely successful. It embodies the idea of giving the very youngest beginners something to play without compelling them to read from music notation, capital letters being used instead of the ordinary notes. The new work, *Melodies Wihout Notes*, may be regarded as a continuation of the first mentioned. It is a rather larger book and the melodies are more varied, but only a trifle less easy.

Mrs. Hudson is an experienced and successful teacher of beginners, and these books embody the results of her practical work for many years.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Part Songs for Men's Voices By W. Berwald

A new book of part songs for men's voices is always welcome, in view of the many quartet parties, glee clubs, and choruses needing material of this nature. In this new work by Mr. Berwald the majority of the pieces are original, but there are also some new arrangements of some successful pieces, which Mr. Berwald has made especially for this work. The selections are both sacred and secular, grave and gay; all are of intermediate difficulty, and every number is of real musical merit and interest. This book will be ready in a short time.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Nursery Tales Retold (Four-Hand Pieces for the Pianoforte) By Geo. L. Spaulding

As this book is now ready for the press, this will probably be the last month of the special introductory offer. It is one of the series of easy four-hand books written by Mr. Geo. L. Spaulding, with accompanying text by Jessica Moore. The two previous books in this series, *Just We Two* and *You and I*, have proven extremely successful. This new book should prove equally interesting and acceptable. The words and music are entirely new and original, but the idea is adopted of modernizing some of the old familiar nursery tales.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Selected Studies for the Violin For the Second and Third Position—Compiled and Edited By Chas. Levenson

This is another book of selected studies by Mr. Levenson, which is intended to follow the book mentioned above. These are not difficult studies, but they lie in the first place in the *second position*, and finally in the *third position;* all carefully graded and arranged in progressive order. The studies are selected from practically all of the violin masters of any note. This book is a most admirable collection in all respects.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Finger Gymnastics By I. Philipp

We must again apologize for the non-appearance of this work during the present month. The proofs have arrived from Paris, and corrected, but there is one page (23) missing, and this will again delay the appearance of the work a few weeks. We hope to have it ready, however, positively during the present month. The work is dedicated to the American critic, Mr. James Huneker, a well-deserved honor.

Our special advanced price will be continued during the present month, which is 50 cents, postpaid.

Teaching Song Album

"Oh, for a new song to teach!" This is the clamor of many, many voice teachers. Artists' songs there are a-plenty—songs for recitals, songs for effect—but songs that make good teaching materials and are interesting in the home are rare. The vocal student also needs a great deal of excellent material of the right grade, and cannot always afford to pay full sheet music rates for it. This new collection has been selected not merely with a view to its pedagogical value. It is a fine collection of songs—fine in every way for its medium grade. If you are a voice teacher or a vocal student, it will pay you to get the collection at the special advanced rate of 40 cents (postpaid), if only to look it over.

Melodious Studies for Acquiring Certainty By A. Sartorio, Op. 1107

This work consists of study-pieces and studies, with special reference to skips, and where the melody is intertwined with the harmony. A most valuable exercise for every pianist. Certainty in hitting notes in skips and jumps is one that requires special attention, and this work is especially designed to overcome the hitting of wrong notes and thus spoiling the beauty of the composition. The studies are all about grade four or five.

Our special advance price is but 25 cents, postpaid.

New Indian Song Collection—Lieurance

No wonder the Indian songs of Mr. Thurlow Lieurance are successful. They are not fabricated. Mr. Lieurance's works are real Indian music—his songs have the color of the plains and the mountains and the wigwams and the campfires. He risked his life time and again in his search for melodic material, and now bears permanent bodily injuries as the result of one of his trips, in which he was nearly frozen to death. The Indians came to trust him and love him, and this resulted in such charming things as *By the Waters of Minnetonka* (*Moon Deer*), *Weeping Waters*, *Rue*, and other dramatic and romantic songs. This new collection will contain a group of the best songs of this composer—songs that are not too difficult and yet sound effective. The advance of publication price for this work is 50 cents, postpaid.

It is Time to Plan Your Easter Music
(See Page 57)

Easy Arrangement of Celebrated Pieces for the Pianoforte

In this new volume will be included many of the greatest masterpieces by the classic writers; all rearranged in a form bringing them within the reach of the average player. In the making of these arrangements no violence whatever is done to the original. All the original harmonies are retained, but the pieces are brought under the hands of the players and all unnecessary complications are omitted. The arrangers are all writers of note, including Moszkowski, Sartorio, and others.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Standard Elementary Album for the Pianoforte

This is one of the latest albums now in preparation in our standard series of collections printed from special large plates. This book will contain an unusually large number of first and second grade pieces, chiefly by contemporary writers. Every one of these pieces is a proven success, and the book will be found to be one of the best beginner's books ever published. The pieces are suitable alike for study, recital or recreation.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Favorite Old-Time Tunes for Violin and Piano

This new collection is about ready, but we are continuing the special introductory offer during the current month. All violinists like to play the old-time tunes, especially the jigs, reels and other old dance music, and all of these are called for frequently by both old and young. It is very convenient to have so many of the familiar numbers of this character all assembled in one volume. The arrangements of these numbers are particularly good. They are well made and playable throughout.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

First Studies for the Violin in the First Position By R. Hoffman, Opus 25, Book 1

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This is a new and very desirable book of piano studies of about the same grade and of a style similar to those very popular studies by Streabbog. This may be regarded as a second-grade book in point of difficulty. Each of the studies is of a characteristic nature, having an appropriate title, and each one is devoted to some particular point in elementary technic, such as velocity, broken chords, triplets, rhythm, scales, dexterity, crossed hands, wrist work, etc.

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The huge success of our previous collections of anthems has inspired us to make another. The selection was made by an able church organist who has had years of experience in drilling excellent church choirs. Like much of the special title bears the Presser stamp, it has been "dug out of the rock." It is not a hook which some musically inexperienced person has bungled together. Any organist or choirmaster will recognize at a glance the possibilities and savings which this collection brings about. The anthems are melodic, devotional and most of all practical for the small choir. The advance of publication price is 20 cents, postpaid.

Twenty-Five Melodies for Eye, Ear and Hand Training By Mathilde Bilbro

We are continuing during the current month the special introductory offer on this excellent preliminary work. These twenty-five melodies are in reality studies of a special nature, each being devoted to some particular point in connection with eye, ear or hand training. Particular attention is given to the matter of sight-reading and the consideration of the leger lines. This book tends to develop true musicianship in the early intermediate grades.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Keyboard Chart

The keyboard chart which we have been advertising for the past few months will be continued on special offer during the present month. The purpose of this chart is two-fold. It can be used for silent practice of the keyboard by placing the chart on any ordinary table. It can also be used for elementary work from the first lessons, when the chart will be placed back of the keys, and gives the position of every note on the staff. We are in hopes to have this chart during the present month. In the meantime we offer it at an extremely low rate.

Price 20 cents, postpaid, if ordered before publication.

January Magazine Bargains

Again and again we have warned our readers that magazine prices are increasing every week. We have pointed out that The Etude found it necessary to increase its subscription price on December 1st to $2.00 a year, and that this increase does not begin to provide revenue to balance the ever-increasing cost of doing business.

We have just received word from the following magazines, announcing increases in prices: All Outdoors, Boy's Life, Christian Herald, Country Life, Current Opinion, Farm and Fireside, Little Folks, Magazine of Wall Street, Metropolitan, Normal Inspector, Physical Culture, Review of Reviews, Scribner's, Short Story, Outlet.

How many more magazines will increase their price in the next few weeks it is impossible to calculate.

Make up your mind now whether or not you want reading matter for the coming year. If you decide that you do want it, then act now. Don't wait until further increases in price become effective. With the paper situation as it is, it is impossible to guarantee prices more than 30 days.

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New Year's Renewal Offer

In order to make it worth while for our many readers to begin the New Year right, we are making the following unusual inducements for sending in their renewals during the month of January.

Add 20 cents to the regular subscription price, making $2.20 ($2.45 in Canada, $2.92 foreign), and we will send you your choice of any of the following albums, postpaid:

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Ultra-Modern Music Expressive of Modern Psychology

By C. H. T.

THIS age might be well symbolized by an optical toy called the kaleidoscope. Those of us who have seen one, will remember the hollow tube—hexagonal—in whose end were imprisoned little bits of colored glass, loosely placed between two hexagonal plates of clear glass, so that they would move at a touch. How these little bits of brightness would group themselves into an exquisite pattern, only to change into one quite different, at the turn of the tube!

So with modern conditions. We are living in a whirl of change. Nothing is stable; everything is in flux, dissolving from day to day, so swiftly that no man can forecast the outcome.

Quite different was life in the orderly days of Mozart, Haydn, Handel, Bach, Beethoven. It was in these quiet, exact times, that the Fugue came into being—and what could be more exquisitely orderly than a fugue? All the ordered forms of music date back to these times; the sonata, the symphony, the dignified minuet. All logical, reasonable, easily understood by the musically educated.

Chopin was the first to break away from this calm meadow of musical achievement with his odd harmonies, and his fervent rubatos. Wagner came next, and his distaste for the orderly arrangement of the earlier day, his prolonged alienations from the keynote, his verbose and passionate phraseology, all these stamp him as the musician par excellence of the Transition.

After Wagner, music went from wild to worse. Listen to it to-day, through the various prophets of modernism. It is disorderly music, illogical, unreasonable, with a wealth of exotic harmony whose subtle chromatics are like soft, siren fingers stroking one into forgetfulness. The writers of the wonderful orchestration have brought to bear all the mechanical perfection of the day, intricate marvels of new-found progressions, the bewildering daring of time twisted till time is not! All this musical erudition to express—what? The seemingly endless flux of the day.

These groping harmonies echo the groping of the war-torn world for the answer to the Riddle of the Sphynx. These skilful evasions of the keynote image our own loss of set standards; the weaving syncopations betray how far we have wandered from the order of the eternal stars—from the serene march of the sun, whose shining footsteps cross the Greenwich line on the clock of the second.

In modern music, we will discover the exact expression of the changing moods of the world of to-day; we will succumb to its charm, to its careless valuation of everything in Heaven or upon earth; we will yield to its soothing insinuation, "Ye shall not *surely* die," and thus find a temporary forgetfulness.

But we will not find healing for the fever of our spirits. We will not find sanity and balance, until we get back into the affairs of this our day a little of what the old classicists got into their own beautiful, sane music—music to which the stars might have swung in time, and to whose measures the serene angels might have listened smiling.

"The Overture to 'Zampa'"

ARRANGED as a piano duet, the *Overture to Zampa* has been a great favorite with young students; it is brilliant and pleasing and rushes along merrily. It is a good opening number for a club program and the story of the opera gives an added interest. The opera is in three acts and was composed by Herold, who evidently borrowed ideas from Rossini.

The leading characters are *Zampa*, captain of the pirates; *Camilla*, fiancée of Alfonso di Monza; *Count Lugano*, her father; *Dandolo*, her servant; *Alice*, a marble statue, Zampa's former bride; *Alfonso di Monza*, bridegroom of Camilla.

It is the day of Camilla's wedding, the servant, Dandolo, has been sent out to fetch the priest. Dandolo returns in great alarm, bringing Zampa, the notorious brigand. Camilla's father and bridegroom have been taken prisoners by Zampa's band, and the chief threatens to kill them if Camilla refuses to marry him. The pirates hold high carnival in the Count's palace, and Zampa is reckless and insolent. He places his bridal ring upon a marble statue which is standing in the room. As he does so the fingers of the statue close over the ring and the hand is raised threateningly. It is the statue of Alice, the bride of Zampa who has died of a broken heart. The faithless pirate is startled by this strange threat; nevertheless he is resolved to marry Camilla.

Zampa and his band have been pardoned by the Viceroy and purpose to fight the Turks, and so Camilla fears to arouse his wrath by breaking her promise. Vainly she implores Zampa to give her father freedom and allow her to enter a convent. Alfonso draws his sword to avenge his wrongs and recognizes in Zampa his own brother; he is terrified and throws his sword away. Zampa, as the Count of Monza, hopes to win Camilla. Once more she begs for mercy, but the pirate scorns her. He sends his brother Alfonso to prison and commands the statue of Alice to be thrown into the sea. Camilla flies to the altar of the Madonna, accusing Zampa of Alice's death. Zampa seizes her hand and drags her from the altar to the sea. He is awed to find that it is not the warm living hand of Camilla but the icy cold hand of the marble statue of Alice that lies in his, drawing him deeper and deeper into the dark waves with her. The Count of Lugano has been delivered from prison and arrives in a boat to save his daughter who is now reunited to her lover Alfonso. The statue rises once more from the sea and blesses them, but Zampa is seen no more.—J. S. W.

How to Remember the Chords

By Nelson J. Newhard

VERY often piano pupils who have studied for two or three years are unable to play offhand all the major and minor chords. They may know all the sharp chords, but know nothing about the flat chords or vice versa. After studying each chord alone, a good way to keep all the chords in mind is to play them occasionally in succession. Play the C major chord with both hands three octaves above the middle C, followed by the G chord, one sharp (playing downward, of course); then the D chord, two sharps; then A chord, three sharps; then E chord, four sharps; then B chord, five sharps and then F sharp chord six sharps. You will notice by playing the chords in this way that the left hand is always in position to play the next chord following. To play the flat chords in succession, it will be necessary to play the chord with all the necessary to play the chord with all the flats first, viz.: G flat chord, followed by D flat chord, A flat, E flat, B flat and F chords. After these are mastered the minor chords can be taken up in the same way. This is good ground work for arpeggios. Any good work on scales and arpeggios will give these chords complete.

Make It Pay

By John Schuyler

"COMMERCIALIZING MUSIC" is the scornful term which the ranks of the unsuccessful apply to those who prevail financially through the exercise of their art. But aren't we all in it for what it pays us in some form or another?

Some get pleasure out of it—some a riot of unleashed emotion—some a mathematical satisfaction from the technical side of it. But we all get something. Otherwise we would be fools to take it up. Now, the question is why shouldn't we get a good living out of it? Won't we teach all the better, for instance, if we are not harassed by the thought of unpaid bills and of expenses that cannot be comfortably met?

Those who compass so valuable a work in the world as the teaching of music—the art that preeminently appeals to the highest in the human soul, should never want for material things. It should be part of the eternal balance of things that the teacher shall be well nourished, housed and rested, so that he can give the best of himself out to the student.

We do not lower our ideals of music by putting a proper valuation upon our services in teaching it. We are in a business, as well as an art. And we will do that business all the more credit if we make it pay.

The Child and the Piano

By Nannette van Alstyne

WHEN we were "little tykes" my mother used to make it a proviso (upon the introduction of an animal pet to the household) that the child who claimed the pet, should have the care of it. If it were a rabbit, it must have its pen, and must have the proper food—at the proper times—not just when the owner was quite—oh, yes, *quite* through playing for the afternoon, and had nothing more that he wanted to do!—but at regular, stated times, the animal must be fed and watered. If not, it must go—somewhere where children were kinder and more self-sacrificing.

And somehow, the mere fact that the animal was in our charge, made us take more of a pride in it.

Why wouldn't this procedure be a good one for the piano student? Would little Curlylocks think more of the piano if she were made responsible for the clean keys, and the dustless, shining wood of it? She might have a little more pride in the instrument, if it were put "up to" her to keep it in order. This applies to boys as well as to girls. Why should not boys be neat and tidy as much as children of the other sex?

Make the condition of the piano a sort of desideratum which must be preliminary to practice. Let the child understand how important it is to have a clean piano to play on—how inartistic it is to try to play on a dusty, smudgy one!

Try's for the Student

By E. E. Hipscher

Try keeping in a cheerful mood when practicing.

Try practicing regularly, and note how much more interesting it becomes.

Try to be always on time.

Try never to go to your teacher with a poorly prepared lesson.

Try always to show your interest in what the teacher is explaining.

Try to be your teacher's friend.

Try to please your teacher and soon you will be pleasing yourself.

Try to make everything, even finger studies, to sound well.

Try listening for real beauty in your own playing and it will grow.

Try each day to do at least one thing better than ever before.

THERE is no rule which one cannot break for the sake of beauty.—BEETHOVEN.

James Watt's Musical Instruments

How the Inventor of the Steam Engine Took a Practical Interest in Music

By Clement Antrobus Harris

GREENOCK, on the Clyde, where James Watt, the father of the steam engine, was born, Jan. 19, 1736, and Birmingham, England, where he died, August 25, 1819, have just been holding centenary celebrations.

The prince of engineers has justly been described as one of the greatest benefactors of the human race, and people of all nationalities and occupations in life may well be grateful to him. But musicians, in addition to this universal debt, have an interest of their own in the delicate lad who was chided for laziness by his aunt, because, for nearly an hour, he did nothing but take the lid off a boiling kettle and hold over the steam first a cup and then a silver spoon!

James Watt followed what may almost be called the regulation course for great men—he was in the first instance a failure. He made maps and quadrants and couldn't sell them! There seems to have been little that he couldn't turn his hand to and so, in place of maps and quadrants he made flutes, fiddles and guitars. The reader may possibly think he is going to learn that Watt was musical. If so, he is doomed to disappointment. Watt wasn't in the least musical; he had no ear and could hardly tell one note from another. He made the musical instruments because of the necessity for manufacturing something for which there was a market. To his first customer for a flute he exclaimed: "Woe be to ye, Sandy, if you've no guid luck; for this is the first I've sold!"

It was probably more with a view to giving a deserving but needy man a job than from love of music, that a certain Dr. Black commissioned Watt to make him a barrel organ. After studying Dr. R. Smith's book on Harmonics, the future great inventor got to work, and the result was a music machine which was pronounced a great success. Unfortunately history does not say what tunes it played.

It would seem to have been the reputation gained in this way which led the office-bearers of a Masonic Lodge to think James Watt the right man to make them a "finger-organ"—this term has been used to distinguish the instrument from the one played by handle. The date of this event was in, or about, 1762. Watt undertook the task. He was a man who was never satisfied with previous records—his own or anybody else's. And it was inevitable that Watt should strike out a line of his own. In the process of building the organ he invented a "sustained monochord," whatever that may mean. I must confess I don't know; also indicators. I presume this means a "tell-tale" of the amount of wind in the bellows]; "regulators of the strength of the blast;" means of tuning the instrument according to any system of temperament, and "sundry contrivances for improving the efficiency of the stops." The qualities of the organ when finished are said to have elicited the surprise and admiration of musicians.

An Interesting Organ

As it happened, this organ was to become as interesting from the point of view of ecclesiastical history as from its connection with James Watt. It was to be the first organ (so I take it) used in a Presbyterian Church, and the cause of a great controversy. In 1807, forty-five years after Watt had made it, the organ was placed in St. Andrew's Church, Glasgow, the minister of which, Dr. Ritchie, was an enthusiastic musician and keen fiddler. On hearing that the organ was to be played during divine service the Provost (chief magistrate, or mayor) of the city wrote to Dr. Ritchie, "begging to know of him whether such was really the case" and adding that if so he would consider it his duty to enter a solemn protest against him and the congregation, and would hold Dr. Ritchie responsible for any damage which might be the consequence. Despite this threat, the organ was used. But only for one Sunday; before the next came round the Presbytery interfered and ordered the instrument to be closed. A bitter controversy followed, mainly conducted by means of pamphlets, and nothing in the worst of organs could have been as coarse as was some of the language used. One of the controversialists described it as "the illiberal mass of prejudice, bigotry and party spirit rolled from one to another like a snowball full of every filthy ingredient." As usual in such cases, Scripture was appealed to freely by both sides. One gathers that the Presbytery felt rather badly hit by the Biblical excerpts of one pamphleteer, for they retorted by "abusing the plaintiff's attorney"—they accused him of "culpable inaccuracy and a scandalous violation of the truth." One wonders what the venerable builder of the organ himself thought of all this. History does not say. Watt was over seventy years of age, had retired from business, and was living near Birmingham. And what became of the organ after it was closed, and where is it now? After lying for many years unused it was sold to a Glasgow Bailie for £400; on his death it changed hands for £50, the buyer being a Mr. Adam Sims; and last year, June, 1918, it again fetched its first price. £400. The purchaser, Mr. G. W. Macfarlane, seems to have combined generosity with a perfectly Quixotic sense of the fitness of things, for he presented the organ to its old foe, the Glasgow Corporation, and it now rests in the Central Hall of the Kelvingrove Galleries.

Bargains in Stradivari

CERVETTO, an Italian musician in London in the eighteenth century, is said to have received a number of Stradivari violins for sale. He was instructed to ask £4 ($20) each for the violins, but failed to sell them at this exorbitant price, and had to send them back to Italy. With these same violins selling at the present day at from $10,000 to $20,000 each, this seems almost incredible, but we must remember that at that time Stradivarius was not known as the premier violin maker of the world. However, it would have been a very poor speculation for anyone to have bought the violins at even that nominal sum at that time and hoarded them away for his heirs to sell at the present day. The sum of $20 invested at compound interest at that time would have amounted to far more than $20,000 at the present day, such is the power of money to breed if kept steadily at work at compound interest.

The Claytons had recently amassed an immense fortune and Mrs. Clayton intended to spare no effort nor expense to break into society.

"I think," said she, to her husband, one morning, while she was engaged in arranging a musical program, "that we will have a mezzo-soprano."

"All right, all right," replied Mr. Clayton, nervously, "go ahead and see an architect, but don't bother me about it."

"MUSICAL training is a more potent influence than any other, because rhythm and harmony find their way into the secret places of the soul."—PLATO.

Some Important Things To Know About the Care of the Piano

By Newton Marsden

TWENTY-ONE broken strings twisted in and out of the action, hammer felts worn off so that wood struck the strings, damper felts nothing less than moth beds, the rust so thick on the strings as almost to make them appear as a sheet of rusty iron, keys which would rattle like dice in a box, the remaining strings from a quarter to a whole tone flat, enough dirt and dust inside the piano to excuse the dustman if he wanted to take the piano in mistake for the dustbin, not a bit of felt or skin on many of the vital portions of the action—wood clicking against wood, rusty, weak, broken, and missing springs, numerous flies in the spiders' parlors, and—"The master says as how he hopes that you will make a good job of it this morning, as the piano is wanted this evening!"

There is absolutely no exaggeration in thus describing the condition of a piano which I recently examined. This was, at the least, a seventy hours' job, and yet *the piano was played upon every day whilst in that condition!*

Care of a piano, yes, it was wanted here. A thoroughly good instrument, most shamefully used, or rather misused. If you wish your piano to have an affinity with you, you must care for it. Why stifle it with those photo-frames, Japanese idols, cups and saucers, and large flower pots with "aspis" in on the top. Clear everything off, then when the air is dry, winter or summer, or when you have a fire or the gas alight, you might think to open the top to let the air pass right through the piano. Keep a piano from damp draughts. Stay in the room for a little while whilst the tuner is there (he should be a regular caller twice, thrice, or four times a year), and when he comes, watch him, and be sure to notice the "Action" of the piano.

Defects—Their Signs and Their Remedies

Much dust might disclose the fact that felts and skins are wearing. Ask the tuner to dust the action. If reddish spots remain on the small wood sections, then there is dampness. Ask him to rub the strings as a test for damp, though very often this is quite obvious, as the rust will settle on the tuning pins.

If hammers stick over, or will not repeat easily, it may be a sign of a tightness at the hammer butts, at one or other of the flange centers, or of worn-out springs.

If the keys stick down, it will no doubt be due to the damp having caused the key wood or the key-bushing to swell, and easing is required. When the felts and the skins, which are on the different sections, wear, there is sure to be an effect on the "Touch."

If there is a rumble as if the "Damper" (or right hand) pedal is continuously down, then perhaps the pedal has been ill-used and the springs have lost strength, or the damper felts are ineffective, owing to mice, moths, or long resting on the strings. The damper wires can be regulated, new springs can be fitted, or perhaps it will be possible to ease up the felt of the dampers. It may be best to have new felt fitted.

A side-to-side wobble and rattle of the keys indicates key wear at the holes just under the finger-touching position. This may be remedied by a change from round pins to cricket-bat shaped ones, the holes rebushed, or if bat-pins are already in, then they can be regulated accordingly.

If you are able to depress the keys some distance before you feel any resistance, it will be because the cloth over the regulating screws at the inside end of the key, or the skin on the lower side of the hammer butt, is worn. Regulating or new material is then required.

If the hammers "plop" on the strings, the key-bed felt washers may have "gone home" with the moths or the mice. Again, other portions of the action felts may be worn.

If the hammers "slap" on the strings, the centers will be found to be loose, and you would find out that there is a very free sideward movement of the hammer at the butt.

Sometimes the tone becomes "hard" or "twangy," then the hammer felts need (1) toning, (2) refacing and toning, or (3) if cut deep by much use, new felt is required. This can easily be seen when the tuner removes the action. If you see canal-like cuts running down the noses of the hammers you must think of having them seen to. I have met many people dissatisfied with a tuner's work when really the hammer felt wanted attention. The ragged noses interfere with the vibrating strings, therefore the sound waves are ragged.

All pianos are built to stand a specific strain between tuning pins and hitch pins, and this strain determines the pitch at which the piano will give its best tone. A raising of the pitch tends to make the tone shrill, and if a piano is allowed to get much below its original pitch it loses its sonority, and the tone becomes dull and lifeless, especially the lower octaves.

If the piano will not stand in tune, the fault is at the wrest- (or tuning-) pins. Perhaps the holes in the plank have become too large to hold the pins tight. Perhaps the plank is of unseasoned wood, that is, not dried sufficiently, in which case it will be an endless bother. As for the pins, it is nearly always possible for the tuner either to "set" them, or to insert new ones of a larger size.

Sometimes the coils of the strings round the tuning pins become separated, and perhaps the bottom one presses on the plank against the lower edge of the hole, thus causing an outward spring of the wire. The coils must be lifted, and brought close together, then the pins set.

Tuner and Teacher

Let the tuner know that you look upon him as a physician and surgeon. There are divisions as in the medical faculty. There are (1) tuners, (2) repairers, and (3) tuners and repairers.

If a tuner suggests a repair, do not think that he is asking you for money. He may be a real live piano mechanic, he may be a musician, he at least knows that if your piano is in imperfect condition a satisfactory interpretation of any work is impossible.

A player and a teacher should understand Tune, Tone and Touch, but it is really to their ignorance of the last named that most piano ills are due.

It is a teacher's bounden duty to understand the mechanism of an instrument, and therefore the care of it. I suggest that teachers should become possessors of a model action, that is, one section complete from key to string, and should deliberately rub away the skins and the felts, particularly noting the effect on the touch of each shade of wear and tear. How can you expect to have an affinity with the piano if you allow its body to decay?—From the *Music Student.*